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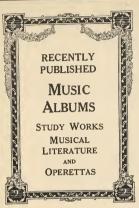
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Edited by James Francis Cooke Assistant Editor, EDWARD ELLSWORTH HIPSHER

JANUARY, 1924

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The World of Music

Giacomo Puccini is reported to have entered suit against the Ricordl firm of music publishers, for an alleged affront to his digatty and artistic personality, resulting from the publication of a fox trot including a theme from "Madama Butterfly."

"Music's Influence Upon the Nation" "Music's Influence Upon the Nation" was the topic for special discussion on Patriotism Day, November 20, 1923, included in the American Education Week program arranged by the United States Bureau of Education the onjunction with the National Education Association and the American Legion. Music was given a prominent place in all

The Concertgebouw Orchestra of Amsterdam, one of the most celebrated of such organizations of Europe, will soon cele-brate its thirty-fifth anniversary. Neven of its original members still retain their places.

"Siegfried's Death March" from Götterdämmerung" and the "Erolea Symphony" were the leading features of a Memorial Coacert given at Queen's Itali, Lon-don, as a tribute to the late Bonar Law, un-der the batton of England's eminent conduc-tor, Sir Henry J. Wood.

And the second of the second o

The Wagnerian Opera Company re-cently started from Berlin and in tweive days gave its first performace in Washington, D. C., the curtain rising but five minutes after the scheduled time.

Witth Britholiar has said forwell to the stage of the Stockholm from the stage of the Stockholm food for the stage of the

of Richard Strauss' latest work is a Dance Suite for Orchestra, which is to have its first performance, under the batou of Fritz Busch, at a concert of the Dresden State Orchestra this winter.

A Bellini Museum is planued by admir-ers of the grent medolist who have started a movement to purchase his birthplace at Ca-danta, Slelly, for this purpose.

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Eingen d'Albert's "Die Toten Angen"

Manuscripts formerly in Bieckinghun Fol
Manuscripts f

Enrico Caraso's Estate received from the Victor Talking Machine Company the sum of \$585,727, as royalties on his records for the years 1921 and 1922.

Fellx Fourdrain, well-known operatic composer, and more especially of those in lighter vela, died October 24. at Paris. Ills opera "La Griffe" was in preparation for its recent premiere after waiting eight years.

"Die Meistersinger" was revived at the Metropolitan Opern House, in New York, on November 9, after having been absent from that stage for six yeurs.

CONTENTS FOR JANUARY, 1924

CONTENTS FOR

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and Cesar Thompson, the three leading
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Albert W. Borst, well known as a composer and church organist, died at his home in Filladelphia, October 31, 1623. Mr. Borst Fulled States in 1886. Mmc. Louise Homer's first solo position was with this choir when he was organist of the Northminster Presbyterian Church of Philadelphia.

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Mitja Nikisch won the approval of both crities and public in his recent New York debut. Thus it would set in that the son may duplicate the nchievements of an illustrious father who was so prominent a figure in American musical art.

The Society for the Publication of American Masic will receive original con-tion by the Advisory Rout for remainera-tion for publication in its sixth season, 1924. Par-ticulars from William Burnet Tuthill, Secre-tary, 185 Madison Avenue, New York.

Mme. Galli-Curef has announced that at the close of the present season she will discon-tinue her connection with the Chicago Civic Opera Company.

Josef Stransky has retired from conductorship of the New York Philharmonic Orchestra, after a service of fifteen years. As a mark of appreciation of his work the management yoted him an honorarism of fifteen thousand dollars.

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Home, Sweet Home H. R. BISHOP
Marseillaise, The Rouget De Lisle
Old Black Joe Stephen Foster
Old Folks at Home STEPHEN FOSTER
Old Oaken Bucket S. Woodworth
Red, White and Blue T. A'BECKET
Russian DanceANONYMOUS
Star-Spangled Banner J. S. Smith
and 4 others
and a others

Rustic Dance
Jadassohn, S. Song of Love, A
Kjerulf, H. Last Night To Canadian Readers of "The Etude"—Owing to copyright restrictions, none of the books in the "Winge Wonz" Music Series are sold in Canada except a special edition of "Piano Pieces the Whole Word Plays" sent postaid for \$1.50. Of Special Interest—The new 56-page catalogue of the "Winge Wonz" Music Series will be maled free of charge to any reader of "The Eruca".

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The Greatest Question

WE were just about to wish all our readers and our musical friends, for the fortieth time,

"A Joyous, Prosperous, Happy New Year,"

when we realized that the greatest material question of man is "how can I obtain the most real happiness?" It was no mere rhetorical climax when Thomas Jefferson

wrote into the declaration of independence his list of inalienable rights, "Life, Liberty, and the Pursuit of Happiness."

The pursuit of happiness is the basis of all true thrift, industry, ambition and much of our good behavior.

In sincerely wishing you who hold this new year copy of the ETUDE in your hand a happy and successful new year, we are certain that you, as a music lover, realize that you possess one of the greatest instruments for happiness-music. You are blessed more than ordinary mortals with the fairy wand to bring gladness and consolation to others.

Your own joy in music, your success in the art, your success in life, must depend very largely upon how much genuine happiness you can carry to others with your music.

If you can bring the joy of tears and the joy of laughter to multitudes, the world will discover that you are a great musician, whether you are Harry Lauder, Jan Ignace Paderewski or just plain Susie Smith.

Many Happy Returns

THE ETUDE has had its Fortieth Birthday. We have eaten our cake that we baked in the October Anniversary issue and have recovered from the consequent indigestion. It was quite a Party, judging from the vast number of letters that reached us from delighted friends.

We are grateful to the very large number who have written to us anent the October issue and wish that we might print all of the wonderful letters that have come to us from old friends, telling us how much the ETUDE has meant to them for ten, twenty, thirty, forty years. We thank you all for your cordial good wishes.

We resolved to print the first letter of congratulations that eame to us as a type of the many, many greetings. Strangely cnough it came in advance of the Anniversary itself and from our overseas contemporary, The Musical Standard of London.

"We note with great interest the announcement of the 40th anniversary of the founding of 'THE ETUDE' and venture to congratulate our contemporary upon forty years of splendid work on behalf of the lovely Art of Music.

"THE ETUDE, in its great work of encouragement to the American Composer and Artist, while ignoring no phase, no development of musical progress abroad, follows a policy we have tried to adhere to in our own Journal.

"The Musical press of any country should be the patron of native composers and executants, altho' unhappily enough this is not always so. It should be the earnest desire of all thinking American and British musicians to seek in every way to advance and assist each other, since in many senses the music of these two great English-speaking nations does not occupy the strong world position it undoubtedly should.

"THE ETUDE seems ever ready to publish the views and teachings of English as well as American creative musical artists. It is of much importance that this is so in a magazine which by virtue of its extremely high aims and its splendid literary quality must penetrate into American home life and thus disseminate the ideals of its editors and proprietors. We wish The ETUDE continued prosperity and success." H. A. Dean, Mgr.

The Musical Mark of a Gentleman

John Wesley is quoted as saying "The Welsh are as ignorant as Chcrokee Indians." Like many pulpit utterances this was flagrantly erroneous. The Welsh in Wesley's day may have been short on the kind of book learning that he deemed necessary; but in folklore, husbandry and in other ways they showed a wisdom which their English brothers often missed.

While the Englishman considered his sword the mark of a gentleman the Welshman considered the harp the mark of a gentleman. It remained for a Welshman, Lloyd George, to have the supreme position in Great Britian during the greatest of wars. It was a case of the gentleman with the harp directing the policies of the sword holders. In ancient Wales no one could be considered a gentleman who could not play upon the harp. For this reason it was expressly forbidden to teach slaves to play the harp. Only the King's musicians and gentlemen were allowed to own harps. Moreover it was illegal to seize a gentleman's harp for debt, because that would have reduced him to the rank of a slave.

Musicians and Tobacco

Musicians are accused of inordinate use of tobacco. Many are inveterate smokers; but many more are total abstainers. The use of smoking tobacco in various forms has increased prodigiously during the last few years. The anti-tobacco crusaders attack the use of the weed with Volstedian ferocity. Are their attacks well founded or necessary? We purpose discussing this question, not determining it in this short editorial.

America is responsible for the weed and the habit. How long it had been used by our native Indians before Columbus discovered them smoking it wrapped in cigarettes of corn husks, no one knows. In less than a century its use spread all over Europe and parts of Asia. Its consumption has always increased, never decreased. The plant is a first cousin of the Irish potato, the egg plant, the jimson weed and the tomato. It gets its generic name, Nicotiana, from Jean Nicot, French Ambassador to Portugal, who, in 1560, sent seeds of this popular member of the nightshade family to Paris.

Tobacco is a sedative and a narcotic. Our interest in it at present is to give our musician readers a means of judging for hemselves whether its moderate use is likely to injure them in their professional work. Medical opinion in the past has been varied. For instance, many years ago some Dr. Richardson, in the London Lancet, said of it: "It is innocent, compared with alcohol; it does indefinitely less harm than opium; it is in no sense worse than tea; and by the side of high living it contrasts most favorably." Nevertheless, it is a drug; and the enormous increase in its consumption makes careful attention at this time desirable.

The best work we have ever seen upon the subject is the recently published volume, Tobacco and Mental Efficiency, by M. V. O'Shea (The Macmillan Company). The author is professor of education at the University of Wisconsin. He has for years been carefully collecting statements from physicians, university presidents, psychologists, scientists, literary men, artists, musicians, presidents, judges, schoolmen, financiers, military and naval officers, and other public men. Ninety-five per cent of the men of distinction thus consulted say that they have been unable to detect any mental or physical injury from the use of tobacco. All, however, seem to take a positive stand in the matter of smoking in youth, which they concede to be very injurious.

Now, let us look at the reports of delicately contrived

The reports of investigations made by public school teachers among students have indicated that the advantage is overwhelmingly in favor of the non-smoker. He stands higher in his class, is more healthy, more energetic, has better memory, better reasoning powers, is braver, more obedient, more truthful, more attentive, less irritable; and, in fact, is in every way a superior individual. University statistics also show a great superiority of the non-smoker. At Columbia University, New York, one hundred per cent more smokers failed than nonsmokers. Indeed, in schools and in high schools, as well as universities, the cold facts show that the student who has maintained a good average when a non-smoker has gone down steadily and infallibly when he has become a smoker.

The results of all the laboratory tests, conducted with scientific apparatus with mature persons, show that, taking a large number of individuals (mature), tobacco will slow down and disturb the intellectual processes in a majority of them. More particularly, for the musician, the pianist and violinistwhose executive ability at the instrument is of greatest importance in rapidity of tapping, muscular fatigue, steadiness of motor control, memory span and facility in learning-tobacco shows detrimental effects, reducing the efficiency of the individual from .35 to 42.12 per cent. Therefore, it is obvious that, for the musician and the music student, smoking is a hindrance

Because some of the great musicians and performers of the past have been inveterate smokers does not mean that they might not have been even greater if they had not smoked.

Pre-digested Music

Are we having an era of too much pre-digested musie? By pre-digested music we mean pieces and editions in which all suggestions of difficulties are so carefully screened out that the student has as little work as possible in assimilating

Expert dieticians have found that some of our many bodily ailments are due, without question, to the too great refinement of foodstuffs. Foods are clarified and purified and beautified until the food value is gone. We require the valuable bran and mineral salts in wheat, for instance; and there are thousands now who demand whole wheat and bran bread, who were brought up to believe that the whiter bread was the better it was.

In music the student often selects pieces in which there is so little to do in the way of fingering or in difficulties of any kind that the pieces "play themselves." Publishers all know that such pieces "sell best." The teacher and the student call for them "pre-digested." In this way much extremely delightful music is side-tracked. Very often just a little more earnest practice would master certain apparently intricate pieces and put the performer in possession of many interesting additions to the repertoire. If the performer does not do this he is likely to go on playing pieces that have been worn threadbare, just because they are pre-digested.

Take, for instance, the delightful Valse Christine by Rudolf Friml, which appeared as the first number in the July ETUDE. Here is a piece which is comparatively simple; but it does not "fall under the hands" as it might if Gustave Lange had developed the theme in conventional style. It contains slightly different chords and passages; and, because the performer has not played them over and over again thousands of times, they do unquestionably present difficulties to some students. However, none of these difficulties are such that they cannot be readily mastered by a little earnest practice. Two or three hours may be needed by some; but at the end, instead of having a piece that sounds like everything that everybody else has played for years and years, you have a piece with the kind of freshness that comes with unconventionality.

Much of the music of Schumann, Brahms, Debussy, Mrs.

Beach, Schütt, and some others, strikes into unconventional and wholly delightful lanes. In the masterly set of pianoforte pieces by Mrs. Beach, called "In Grandma's Garden," as in the delightful Nocturne in F Sharp Minor of Josef Hofmann, there are passages that do not immediately fall under the fingers. They require a little work but they amply repay the student

The editor recently played through the Brahms Album just issued. There are few measures in Brahms that do not contain unconventional hand positions. Brahms composed with his brains and not with his fingers, despite the fact that he was a pianist of ability and often performed in public. Because the fingers balk at certain passages some lazy students are donc with them at once. For this reason many of the works of Brahms have been very slow in securing world popularity.

Just as the athlete grows by seeking new opposition to his muscles, new weights to lift, new tests of strength and agility, so the musician will grow, not by dodging difficulty but by courting it and mastering it.

What's the Matter With Jazz?

First, Jazz, at its worst, is an unforgivable orgy of noise, a riot of discord, usually perpetrated by players of scant musical training who believe that their random whoops, blasts, erashes and aboriginal tomtoming is something akin to genius.

Second, Jazz, at its worst, is often associated with vile surroundings, filthy words, unmentionable dances and obseene plays with which respectable Americans are so disgusted that they turn with dismay at the mere mention of "Jazz," which they naturally blame for the whole fearful caravan of vice and

Yet, in the music itself there is often much that is charming and genuinely fascinating when written and played effectively. There is no more harm in well written Jazz than there is in a Liszt Rhapsody. Some of the tunes employed in Jazz could be manipulated by a master into a composition of world currency and permanence. On the other hand, many of the Jazz arrangements made especially for the talking machine records are among the most ingenious and fresh bits of original orchestrating we have heard in years. Surely there is no harm in such things. They provide rhythmic and melodic stimulation for thousands of people to whom such a musical prod is a real god-send. What a humdrum life this would be without inspiriting music. True, you and we may get it from the Rimsky-Korsakoff Schéhérazade, the Chabrier Spanish Rhapsody, or the Dukas Sorcerer's Apprentice; but there are others whose musical taste may demand a more primitive form of syncopation and fantastic orchestration. We have no quarrel with "Jazz" when it is artistically worked out, effectively played and done among decent surroundings.

Along in September, the Mayor of Philadelphia, Hon. J. Hampton Moore, one of the finest executives the city has ever had, revoked the license of a leading theater playing a musical review based largely upon "Jazz" extravaganza. The performance was so objectionable in its intent that even the calloused noses of the hardened theatrical critics turned up with disgust. Naturally Jazz was blamed. The money loss of the producers. was reported to be immense-possibly \$75,000. Some theatrical managers are never brought to their senses until they get a good stiff kick in the pocket-book.

If the makers of Jazz desire to continue their success and provide musical entertainment that is inspiriting without being offensive, they may take a lesson from experiences like this which are likely to increase in number with the accumulating public indignation over the evils of Jazz.

Good Jazz can be a wholesome tonie; bad Jazz is always a

Rhythm, even before melody is the basis of music. Certain African tribes carry the mastery of rhythm so far that they have been known to communicate with each other for great distances by means of various rhythms heat out upon their drums.

The Thresholds of Vocal Art

An Interview Secured Expressly for THE ETUDE with the World-Famous Diva MME. AMELITA GALLI-CURCI

Biographical

described as "meteoric," but familarity with her biography reveals that, as in the case with all really great artists, it is the result of long and hard work combined with extraordinary gifts. She was born in Milan. Her early ambition was to become a pianist. After her graduation from the Milan Conservatorio, with the first prize and diploma, she made many very successful concert appearances as a virtuoso pianist. Her repertoire was comprehensive, her technic brilliant and her tonal coloring brought high encomiums from the critics. After hearing Busoni at a concert, however, she was so overcome by the enormity of his technical skill that she went home, closed her piano and decided to abandon her musical career. It was then that she "discovered" her voice. It is

"It has always been my very decided impression that

while only hard, long, unremitting work can make an

artist, singers are unquestionably born with certain throat

formations and certain mental and emotional endowments

which are the essential hasis for the superstructure of

labor and persistence which in the end brings success,

can never make a crow sing like a thrush although they

are both birds, both have throats and both make noises.

You can never make a bass sing like a soprano nor a tenor sing like an alto. Their throat formation makes

it impossible. In a less degree the throat of every human

being differs just as the features of everyone is slightly

"Singing teachers, pointing to some singer with a poor

natural vocal equipment but with great mentality, great

soul and great persistance, who by dint of unremitting

labor, attains success, preach, 'voices are made not born.

source of the cruelest kind of disappointment

to thousands of students who, after years of

study realize that they have spent their time

and money chasing an ignis fatuus-a will-o-

the-wisp through the swamps of musical despair

sensible, skillful instruction in the hands of a

real vocal master, but every voice has its limita-

tions that came to it with birth; and no singer

and no teacher can pass beyond those limita

tions. If this were not true there would be

a hundred thousand prima donnas in America

now instead of a very few. The honest

always insure vocal success. Patti's parents were opera singers, as were Malibran's. My

own mother was a singer but not a profes

sional. My grandmother, Carolnia Galli-Rota,

was a well-known opera singer, but her hus-

band, Giovanni Galli, was an operatic conduc

tor of note. I was eleven when I last heard

my grandmother. Her voice is still in my ears

"Il Rarbiere di Sizialia" Una Voce boco Fa

and the smoothness and brilliance with which

she sang was unforgetable. I am sure that

absorbed a great deal sub-consciously through

Language and Singing

tend to avoid from birth the obstacles with

which many singers of other lands have to

"A musical and vocal ancestry does not

"Probably every voice can be improved by

Naturally it brings them pupils; but it has been also the

lifferent from others,

the truth to their pupils.

"It would seem silly to me to think otherwise. One

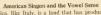
The success of Galli-Curci has often been Pietro Mascagni the famous composer who was Gilda, was one of the most sensational appeara friend of her family. Exactly six years after her debut as a piano virtuoso in Milan she appeared as Gilda in "Rigoletto" at the Teatro Costanzi in Rome with pronounced success. The marvel of it was that she had received no vocal instruction but had studied everything by herself. True, she had attended opera since childhood, and her family was musical; but what she achieved by herself is one of the startling instances of self-instruction in music. After her successes in Italy, Spain, South America and Cuba, she came to America, still a comparatively unknown singer in this country. When she was brought to the attention of Campanini, then impressario of the Chicago Opera Company, he immediately recognized her immense possibilities. more truthful to say that it was discovered by Her debut in Chicago, November 18, 1916, as

ances in American history. Since then her successes have been a continual procession of triumphs. Mme. Galli-Curci is a woman of exceptionally broad culture, remarkably well read, possessing a library in various languages (with which she has an uncanny familiarity) which would be the envy of many a college. Her husband, who accompanies her at all her concerts, is Mr. Homer Samuels, a well-known American composer of Welsh ancestry. Mme. Galli-Curci spends her summers at her palatial home in the Catskills, hard at work every day with Mr. Samuels and her mentor, Franz Proschowsky, continually endeavoring to expand and develop her art. Note that Mmc. Galli-Curci speaks as an American, as she is very proud of her American citizenship. Demand for records of her voice is world-wide

Are Singers Born, Not Made?

struggle. I often wonder why, on the threshold of vocal art, the voice teachers do not teach their pupils to read aloud sonorous sonnets and beautiful prose, giving each vowel its most beautiful quality. I am sure that a half hour or an hour a day, spent in cultivating a sense of vowel beauty, would be quite as valuable for many singers as time spent in so-called vocal exercises which are worthless because the vowel sense has not been developed. I would even urge them to learn the beautiful Italian language for this purpose; because the Italian poets and authors make a conscious effort ot have all of their sentences rich and beautiful in sound.

"Of course poets in other tongues, Tennyson, Heine, Racine, Lowell, all strove to have their verses musical; but there is something about the Italian language that lends itself to the free emission of vowels so that the mere recitation of some of the Italian verse is as beautiful as a song. Mmc. Elonora Duse is an instance of this. Her voice is music in itself



"America, like Italy, is a land that has produced many lovely voices; but the American singer on the threshold of her art must learn to speak with an open throat. Americans do not realize it, but the observer coming here first from a foreign land notices first of all that many of the people seem to talk with mouths almost closed. The jaws are stiff and there is no other thought than that of expressing oneself forcibly and lucidly The educated Italian, on the other hand, tries to show his culture by talking beautifully. Such habits have come down to him for centuries. He has very little to overcome. The American, the German and the Englishman, on the contrary, often has to upset his vocal ancestry before he begins his vocal work.

Beauty as the Basis of Singing

"The realization of beauty transmits itself to the voice without question. America is a glorious country and its natural beauties are unsurpassed. On the other hand there is still a great deal that is ugly in its cities. During the last twenty-five years the country has made great strides in beautification. This in time will show itself upon the American

voice. In the Italy of Caruso and Gigli and other great masters of singing, the child is taught to love beauty-beauty in nature and beauty in art. Beauty is emphasized everywhere. America, until recent years, has been famed largely for its business prowess. The art instinct has been here as evidenced by the early American painters and by the poets, architects and others. But America had more serious business for its welfare on hand. Its great problem was to build, to utilize its territory, to assimilate the multitudes that were pouring in from all the countries of the world.



"Whether you realize it or not, America is now at the period of its Renaissance, its spiritual rebirth. The great war gave us a wonderful national quickening of our amhition to become a cultural as well as a commercial nation. America's attitude toward the unfortunate in other lands, even in enemy lands, has been emobling. It has commanded the admiration of the world. We still lack in contemplative moods, in serenity, calm and in the observation of the beautiful. There is a conspicious neglect of poetry. Americans do not seem to understand the value, the inspiration, the refreshment that is to be derived from poetry. All these things take time.

"If we are to consider the thresholds of vocal art, it would be absurd to talk learnedly upon the subject and fail to treat upon these principles of life upon which all great ultimate success must depend. All these things have a phychic effect upon the voice and upon the art of singing. They are of vastly more importance to the future of vocal art in



MME, GALLI-CURCI'S LATEST PORTRAIT

our country than are solfeggios and teachers with big

The Singer's Musical Knowledge

"The singer's musical knowledge is also fundamental. The time is coming when the vocalist who has the voice of an angel and the musicianship of a poll-parrot will have difficulty in drawing large audience.

"Learn an instrument by all means. The singer cannot well begin vocal work in carnest before the age of eighteen or nineteen; but during the previous years she can perfect herself as the performer upon some instrument and ever after have the great advantages that this will bring her. I began the study of the piano at the age of five. I heard practically all of the notable operatic performances at La Scala until I was seventeen. At first I practiced piano about one and a half hours a day, eventually practicing three hours a day. At the Milan Conservatory I had to learn the major works of Beethoven, Haydn, Mozart, Schumann, Chopin and Bach. I played the Chopin E Minor Concerto and all of the "Forty-Eight Fugues of Bach." After graduation. in addition to my work as a concert pianist, I taught pianoforte for four years. This experience, as well as that of having the guidance of musical parents, was of incalcuable value to me. I can well remember my father playing over the score of such an opera as "Tristan and Isolde" before going to his office. In such an atmosphere it was difficult not to be a musician.

This conference will be continued in the next issue of THE ETUDE MUSIC MAGAZINE, in which Mme. Galli-Curci will present some of the very exercises she used in her own work when she was training herself without a teacher for her vocal career.

Berlioz's Pot-Boiling Period

By Lynne Roche

Berlioz's father, himself an eminent physician, was anxious that his son should succeed to his laurels Hector's precocity in music was discouraged, and for a time he became interested in anatomy. But in his father's library were also scores by Gluck, Haydn, Mozart and others, the reading of which led him almost to revolt.

However, parental resolution won temporarily, and at nineteen he was lodged in the Quartier Latin of Paris to pursue his medical studies. Here visits to the opera so fired his musical propensities that he applied for admission to the conservatoire. Imploring letters, begging his father's consent to the change, brought a cutting off of

Admission to the conservatoire was gained by a cantata for voices with orchestra, but poverty stood gaunt at his door. He slept in a bare old garret, slept under scant bedding, and ate his bread and grapes on the Pont

After some months a vacancy, occurred in the chorus of the Théatre des Noveauteaus. Of his competition for the appointment he gives a racy account which at the same time discloses a view of his musical qualifications at this age.

Butchers, bakers, shop-apprentices and non-de-scripts, each with a roll of music under his arm, made up the unpromising lot.

The manager-ogre of this third-class theatre scanned raw-boned youth. "Where's your music?" he

"I don't want any, I can sing anything you can give me at sight," came the reply.

"The devil!" retorted the tyrant, "but we have no

"Well, what do you want? I can sing every note of all the operas of Gluck, Piccini, Salieri, Rameau, Spon-

all the operas of Oluck, Freelin, Salleri, Addicate, Spectini, Grétry, Mozart and Cimarosa, from memory."

At this other applicants slunk away, and the fifty francs a month thus earned greatly relieved Berlioz's situation. Though he sometimes made vague reference to his dramatic career, the truth of this engagement was disclosed only after Berlioz had risen to distinction.

Meyerbeer's Industry

MEYERBEER, a man of large personal resources, received great returns from his operas, and was probably the wealthiest of the master composers. He lived in sumptuous ease, yet worked with intense zeal for a regular period of each day.

To a friend who begged him to take more time for recreation, he replied, "If I should leave work, I should rob myself of my greatest pleasure; for I am so accustomed to work that it has become a necessity.

What a lesson to students who dream of the time when recognition of their achievements is to come!

Chats With Serious Piano Students

By Sidney Silber

General and Special Education

LUCKILY the day has passed when a person who played a musical instrument acceptably was considered a musician. This notion is no more current than that a person who is able to extract teeth can be considered a deutist. In all of the professions where state control is imposed before the individual is permitted to practice, he is required to have a general education before taking up his specialty. The dentist, for example, must have a knowledge of anatomy, physiology and hygiene before he can intelligently perform his operations in dental surgery. But, even before he takes up the study of anatomy, physiology and hygiene, he is required to have a general literary education. So, too, the musician who gain a general literary education along with his general muscial education, before launching upon his specialty. One does not become a virtuoso by merely manipulating the keyboard. Nor does the composer gain in creative inspiration by simply studying the traditional rules of the way." harmony, counterpoint, form and composition. In the arts, above all, there is hardly any knowledge pertaining to the intellectual, emotional and spiritual evolution of the race which may not serve to inspire the creative as well as recreative musician and pedagogue.

Building the Musical Structure

The successful and efficient musical life, then, should have architectural features. It must first have a firm and durable foundation to sustain properly a structure which will serve some useful purpose. As there are innumerable buildings conceivable and possible, serving useful ends, so, too, the musical structure has its attributes conforming with well-established rules and traditions. The competent architect begins with a definite conception of his task and builds according to his needs. using his experience and enlightment, adding his original ideas of execution. How grotesque would that piece of architecture appear which contained all styles jumbled of architecture appear within contained an styles January together, without any idea of unity, symmetry, balance and proportion? Even though it stood on a firm and durable foundation, it would have no real reason for being. If the architect plans a railway station, every portion should serve the needs of a railway station, and, above all, the first glance should reveal that the structure was intended for a railway station. If a church, or a department store, or a dwelling, the same should

Foundations of the Pianistic Structure

Briefly stated, they are: Tone, touch and technic, With these, the individual possessed of sufficient intelligence and talent rears his musical edifice, voices the spirit of music and of his personal interpretative needs. His mastery of these foundation stones enables him to invest his interpretations with style; with these he gives what seems to him the proper proportions to the three fundamental elements of the tonal art: rhythm, harmony and melody, in the presentation of which we feel the effects of time and tempo.

Technic

Von Bülow once said, in characteristic terseness, that to make music three things were necessary Technic, technic, technic. That was indeed an allinclusive statement, clear enough to those able to interpret, but very vague to those who have not pondered and meditated concerning his inner meaning. Technic is not limited to the business of "fingerwiggling," velocity and clearness. It includes the entire domain of manipulating the keyboard and the pedals. There are as many different kinds of technic as there are means to express the intentions of intellect, emotion and spirituality. Technic is mechanical insofar as it is physical. It becomes automatic insofar as the conscious mental processes merge into the subconscious. In other words, in proportion to the acquiring of habits does the individual attain the power to use his means to express his intentions. Every adequate technic must be conscious before it can become subconcious. Is there any one and only way to attain technical proficiency and mastery? By no means.

An Exploded Theory

For many years, large numbers of instructors have pursued a false theory for the equal development and control of the fingers. They argued that before one could attain mastery of the keyboard, he must make his fingers equally strong and equally independent. The

aim was to correct nature which gave us a pair of hands no two fingers of which are equally strong or independ ent. Technic was, according to these preceptors, limited to "finger-wiggling." Their philosophy was just as false as that which assumes that a man of great means may be the happiest and most efficient citizen. For, while money is the technic of life (or may become so and while each of us must possess enough of it to keep body and soul together, still it does not necessarily follow that the possession of moncy tends toward the cnjoy-ment of the most abundant life. It is indeed a misspen life which concentrates its entire energy upon the acquiring of money, in the hope that with the advent of old age the individual will be able to enjoy life, The time to enjoy life is NOW. The time to make music is NOW. So, too, with music students there must be some interpretative problems which you can adequately solve with your existing technic, incomplete though it be. This does not mean that you should give would build his musical structure aright will seek to no thought concerning additions to your technical equipment. Specialization over extended periods, in the purely gymnastic side of piano playing is sure to blunt the finer sensibilities. Rather carry out the words of Robert Burns: "As we go through life, let us live by

An Ancient Musical Faction

By S. M. Charles

THE history of music during the last three hundred years, records a number of rivalries and antagonisms which arose from time to time between composers singers, or virtuosi. Probably the most familia contest between Handel and Buononcini, in 1720, in which the former scored the victory. About 1780, Glick and Piecini, both writers of opera, put all Paris into a fer-ment by their rival schools of composition. Cuzzoni and Bordoni, two vocal favorites brought to England by Handel, engaged in open and disgraceful warfare, which resulted in factions headed by countesse, who ex rted such an influence over society that ladies refused to receive visits from adherents of the opposite musical party. In 1836, the pianists, Liszt and Thalberg, contested for popular favor. This rivalry assumed such proportions that, to maintain a standing in society, it was necessary to declare in favor of one or the other-This notable controversy terminated in an overwhelming triumph for Liszt.

An Interesting Rivalry

Ancient history also records an interesting rivalry faction, namely, that between the Pythagoreans Canonists, and the Aristoxenians, or harmonists. Pythag oras, about 600 B. C., made the first attempt to asce tain the relation of the tones of the musical scale with mathematical accuracy. He experimented with string and weights and discovered that two strings of eq length and thickness produce the octave, when the weights maintaining the tension were in the ratio of 2 to 1. He also found that shortening the string by on half produces the octave, and that the proportion of perfect fifth is 3 to 2, and of the perfect fourth. 4 to 3. These ratios, together with that of the whole step, which he fixed at 9 to 8, are recognized at the present day Pythagoras next tried to ascertain the true place of the tones falling between these intervals, but was unsuccessful. He divided the tones into groups of four called tetrachords, but not knowing the true ratio of the major third, the result was a scale which to modern

cars would be intolerably out of tune.

Aristoxenus, B. C. 300, a pupil of Aristotle, wrote two treatises, one on harmony, and one on rhythm, which serve as the source of the greater part of our knowledge of the Greek musical system. Opposing the theory of Pythagoras, who declared that number is the regulating principle of everything, including music, Aristoxenus asserted that hearing is the sole criterion of tone-relat'onship. A spirited controversy arose, and musicians divided themselves into two factions, the one clinging to the old theory of Pythagoras, the other accepting

It remained for the followers of Pythagoras, Ptolemy the Egyptian astronomer, about 150 A. D., and Euclid, of geometric fame, to give to the world the true ratio of the major third, i. e., 5 to 4. Ptolemy published the determinations of Didymus, of Alexandria, B. C. 63, which gave us the true tuning of the first four tones of the major scale, in much the same manner as we accept

Artists are the priests, not the servitors of the public

What to Teach at the Very First Lessons

By IOHN M. WILLIAMS

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the first article, will show you.

THOUSANDS of young and aspiring musicians are planning to be teachers. Some, from excellent schools or teachers, perhaps have a good technical foundation and a repertoire of standard and classic concert numbers; but do they know how to give the very first lesson?

THE ETUDE

Types of Pupils

There is Jenny Jones, nine years old and a beginner. She is taking lessons for no reason whatever except that all the other other children do. Then, Bobby Smith, a rosy-cheeked, healthy, out-of-doors boy, brings his roller skates to his lesson—his music is purely incidental, an annoying interruption of his sports. The adult be ginner follows the six-year-old tot-in one case the mind moving faster than the fingers, and in the other just the opposite. The "nervous child;" the sub-deb whose mind is entirely on beaus, movies and dancing: the adolescent boy who is so "difficult" to manage; the foreign child (frequently Jewish) who is learning a new language, going to school, helps at home with the babies and housework, works in the store after school and Saturdays, but finds time to practice two and a half hours a day and brings in the best lessons in the class.

Music and "Service"

The modern cry in all lines is for service. A child who has been taking music lessons for three or four years and cannot play a hymn or read at sight an easy accompaniment for his parents, no matter how well he plays his "pieces," is a failure

The majority of piano pupils are in their first year. Your class is apt to be much larger if you specialize in teaching children. They will lead into more advanced

The Musical Education of the Child

Before attempting to understand the workings of any educational system, it is advisable that we ask ourselves. "What is Education?"

Education is a matter of first-hand individual obser-

No one can educate another person. We may assist; but we cannot do the learning any more than we can eat and digest a meal for another,

If we go back to our original question, "What Is Education?" and insert the word "musical," we have, musical education is a matter of first hand individual observation. It follows, naturally, that the child must he trained to abscrue

How?

How shall we arouse this interest? By attractive material attractively presented.

Can you do this?

. Failure!

Ponder the foregoing paragraph. Are your pupils interested; or do they "enjoy" a good lesson about as much as having a tooth pulled? Is it a matter of the pupil being nagged every day at home, and a mixture of coaxing and bullying on your part; or is it spontaneous action on the part of the child, engendered through

Duty of the Music Teacher

Ask yourself, then, "What is the first duty of the music teacher?" Answer: "To arouse the interest of the student."

Bartholomew says: "The prerequisite of all education is the interest of the student." Joseph Cook said: "Interest is the mother of attention, and attention is the mother of memory." Our problem, then, is to interest the student-the average child, remember, not the genius. It is the child who should be considered; not the teacher, because a piece of music by Bach interests the teacher is no reason to suppose it will interest the

Importance of the First Book

The next thing is, "How shall we arouse this

In the first place, choose the first instruction book very carefully. Many excellent "beginners' books" are on the Human beings, or at least those of us who are musical

love "tunes." Choose a book that has an abundance of tunes. The melody arouses the interest of the pupil, sugar-coats the pill, so to speak, and the work is donebut the benefit is derived just the same

The Test of a Beginners' Book

What is the test of a good instruction book, or of a piece? The child, himself, is the court of last resort. If you are able to arouse his interest in the exercises or 'tunes," the book is good; if you cannot, it is had for

The material in the book should be very, very easy, Why? Because we need technically simple material, so that the mind of the pupil may be focused on correct playing conditions instead of on notes, rests, and such

How shall we teach these things to a six or eightyear-old child in a lesson of thirty minutes?

The Problem of the First Music Lesson

A child coming to its first music lesson is all excitement and anticipation. He expects to learn "to play a piece" or to "make music" in some fashion or form; and f he leaves the studio the first time, and all he has heard is "lines" and "spaces," "table work," "names of keys" and "hand position," he is going to be disappointed. A disappointed child is very apt to be a rebellious child, and a rebellious child is generally a bad pupil.

Hence the very first lesson is tremendously important, and the teacher cannot put too much time or thought on the preparation of himself or herself to become competent to give this lesson.

Music is the only art which cultivates three senses simultaneously, sight, hearing and touch. On this account it is invaluable for training the facilities, but this also makes the first lesson a difficult proposition for both teacher and pupil.

Let us see what the pupil has to do. First-Learn the names of the keys.

Second-The names of the notes.

Third-The value of the notes (counting). Fourth-Find the correct fingers on each hand and use them on these notes.

Next, he must correlate these four efforts. In other words, to play even the simplest tune, for instance,



requires of the pupil four separate and distinct mental impulses, not to say a word about correct playing condi-

Teaching the Keys

Draw the attention of the pupil to the fact that the keys of the piano are of two colors, black and white, The black keys are divided into groups of twos and

The white keys are named from the first seven letters of the alphabet, A. B. C. D. E. F. G. Teach the location of the different D's on the key-

board. Explain "high" and "low." Before D comes C. After D comes E. Teach the group, C. D, E, in different positions on the keyboard,

having the pupil name the keys aloud as he plays Next, teach A; then the group, A, B, C; later E and the group, E, F, G. These may be called the "Groups

of Three." It is important that the child correlate these and think of them in groups instead of isolated sounds Next take the "Groups of Fives," C, D, E, F, G, and

Now the entire seven in rotation, A. B, C, D, E, F, G.

Correlating Sound and Symbol

The teacher should now use a keyboard chart. By this means the pupils grasp the subject much more readily. market; but there are also antiquated volumes, to survive These charts may be made at home, or they may be easily, watching the notes on the chart or in the book.

whose study a child would have to be a music lover obtained from the publisher at so little cost as to render their making an almost useless trouble. To make one, cut a piece of cardboard twenty-nine inches long, outside measurement, and five inches high. From the first note in the bass, low C, to the highest note in the treble, high C, is exactly twenty-six inches, the same as on the keyboard.

Place this chart directly back of the keys, in the niche between the keys and the name-board, and the notes on the chart will correspond exactly with the keys they represent on the keyboard. The pupil will thus get a correct idea of the grand staff from the very beginning.

Do not try to teach the names of the lines and spaces yet; the pupil learns them later, by absorbtion. However, show the child, in his music book, the different kinds (whole, half and quarter) of notes.

The Grand Staff

Explain the Grand Staff, consisting of eleven lines and the spaces between them. The top five lines belong to Mrs. G. or Treble Clef, who has a numerous family of children (represented by the treble notes). The bottom five notes belong to Mr. F, or Bass Clef, who also has a number of children (represented by the bass notes). But Mr. Bass Clef and Mrs. Treble Clef also have a child (note) Middle C, which sits on an imaginary line between them. Use the following little exercise to help to teach the location of Middle C.





Line and Space Notes

Draw attention to the difference between Line notes and Space notes. The line goes directly through the middle of a line note, while the space note is between

Place the Chart on the music rack, or directly back of the keys if you prefer. Explain the difference be-tween high and low on the keyboard and show that, as the notes are placed higher on the chart they are higher on the keyboard, and vice versa.

Call attention to the fact that Middle C on the keyboard and the middle line of the Grand Staff are one and the same thing. (The symbol represents the

It is not necessary to teach the names of the notes on the lines and spaces (F-A-C-E and E-G-B-D -F); nor is it desirable that the pupil study the notes away from the piano. He will absorb this knowledge naturally and easily. He learns by doing, not by telling. Teach the numbering of the fingers of the hand With small children, an excellent idea is to pretend that the fingers of each hand are "five little pigs," and that each little pig has a house in which he must stay.

Now Teach the First Little Tune



Do not use the notes for this. Teach it by rote. While he watches the keys, play it correctly. Let him imitate you. Do not count-sing it. When he can play this, show him the notes he has been playing, either on the chart or in the book. When he can play it

and getting the general idea of up and down, and of ing the keys and ten minutes for practicing the first the relative values of the notes, draw his attention to the fact that he is playing a piece by note. He has signatures, The Fingers of the Hand, the Names of the been led "from the known to the unknown," a sound pedagogical principle.

Note Values, Bars, Measures, Time Signatures

The pupil can now play something correctly by note: but we have yet to explain the values of notes, the bars, measures, time signatures, and so forth.

Bars divide the Lines into Measures; and

From one Bar to the Next is a Measure; and From one Bar to the Next is a Measure. [Nors: Here the honsewife's measuring one may be used for illustration. A Measure in music measures off a sufficient number of notes to make up the necessary number of counts.

the time Signature 2/4 the upper number, "2." tells how many counts to a measure; and the lower number, "4," tells what value of note gets one count.

Whole Note (whole apple) is sounded 4 counts. Half Note (a Hallowe'en apple with a stick in it)

is sounded 2 counts. Quarter Note (with a black face) is sounded two

Play Each Exercise Three Ways,

(for at least the first three weeks) three ways: First way: Play and Count Aloud.

Second way: Play and Names the Notes Aloud Third way: Play and Sing.

When the pupil can do this perfectly the teacher should put a gold star on this exercise. The same procedure should be followed with each exercise.

How Much to Practice

Five Notes (two on either side of Middle C which he learns through using them in a little tune, not by studying them away from the piano), and the values of the the time!" quarter and half notes, considerable will have been quarter and nati notes, considerance will have cet accomplished before the second lesson. This is quite a lot for one lesson: but fifteen minutes a day of practice you now have at your disposal for music? And if these will easily master it.

Importance of Materials or "Tools"

I truly think I should have to quit music teaching if my No. 4 Dennison's Gold Stars, my red pencil and certainly given the most of us-you included. lesson slips were taken away. Children love a reward-

"When a piece or exercise can be played perfectly three ways-Counting, Naming the notes aloud, and Singing-place a gold star by its side. Sometimes a number may be passed before it is thoroughly learned; but there is no gold star until it is played perfectly-

On the Lesson Slip write all remarks in regard to the From now on it is necessary to play each exercise lesson—the things for which to watch, faults to be for at least the first three weeks) three ways: to play the piano at home, not at the teacher's studio; so it is important that during the practice time he have reminders of the main points to be remembered. Not one or two half-hours with the teacher, but several hours per week of practice at home is where the pupil develops most. Correct practice makes perfect; and this is facilitated by the proper use of a note book, or slips, carefully written out and underscored with the This will be sufficient material for the first lesson. invaluable red pencil. Make the note book or lesson If the child will spend, say, five minutes a day on learn-slip take the teacher's place during practice periods.

Praise of a Poor Piano

A Paradox

By Eugenio Pirani

To you, fellow artists, who during your summer vacalet me bring some consolation, singing the praise of a

Just this summer I discovered the advantages of such an instrument. In former years it was very difficult to transport an excellent grand piano up to the top of the hill, where my bungalow is located, so this year it was decided to have a small upright instrument. Its tone proved to be as tiny as its appearance and, when touched for the first time, it produced discouragement, yea,

How was a decent tone to be gotten out of that little

Everybody, of course, is able to produce a voluminous tone with a modern concert grand. He needs only to glide gently over the keyloard. The tone is ready made; the pianist needs only to use it.

But here was a serious problem. Only a considerable amount of pressure could ring out of this kind of instrument a half-way sonorous tone. It was like trying to extract out of a dwarfish little lemon a large quantity of juice. It must be squeezed hard.

more substantial, you have almost to create the tone, instead of simply reproducing it.

But another problem you will have to face. The comparatively acceptable tone evolved is of a very short duration; it is a point instead of a line. It ceases as soon as income, can revel in easiness and luxury. The person you have struck the key. Here again skill and ingenuity are needed to sustain the tone, especially in melodic passages, partly through a very intense pressure, partly through the help of the pedal.

And again, how is a fortissimo to be obtained? Here art! your art is put to a severe test. You may, of course. pound the piano and chastise it, as you would do with a pianos! restive mule, but the results would be very unsatisfactory indeed. The quality of tone would be stridulous and offensive. The task is to produce a big tone and still to avoid harshness and roughness. This is a problem for a great artist. It can be done only with a proper mixture of muscular strength and moderation. The tone must be loud and still not transgress the boundaries of beauty. You ought to have fingers of steel, lined with velvet.

No great skill is required to produce a roaring deafening sound with a concert grand; but try to do it on one of these little rattle boxes!

These and other problems go toward sharpening the tion are condemned to put up with an inferior instrument, dexterity of the pianist and are liable to make of him a greater artist than he was before.

And, last, how happy he will feel, when his vacation is ended, and he will return to his favorite grand! The first thing he will do is to play a couple of majestic thundering chords, like a "Jupiter tonans." What difference indeed between the pigmy in his cottage and his superb instrument! It seems almost to play alone without the help of the pianist! He never before appreciated so much its merits. To whom is he indebted for this unprecedented artistic enjoyment? To his humble upright.

The same thing often happens to vocal artists. There are singers who are possessed of a very little voice. Ludwig Wüllner, a great baritone who toured the whole

world, in spite of the fact that his vocal powers were very limited. Somebody called him "the singer without He understood, however, how to use his little, undersized voice with exquisite art and obtained with it artistic effects which other singers, although endowed with a powerful voice, are not able to produce.

Also, Pauline Viardot Garcia, the famous singer, to whom I was introduced in Paris as she was in her Notice the first advantage! Your touch will become eightics. She sang a difficult coloratura aria and I was utterly surprised that at her age, and with the exiguous thread of voice which was left to her, she was able to bring about such charming effects.

No wonder that the millionaire, with his unlimited who can manage to enjoy life with a diminutive income is the one who commands our admiration. The following motto should be added to Emerson's

"Compensation": "The poorer the piano, the greater the Let us, therefore, sing a hymn of praise to the poor

"Your fingers falter on the keys, I know, And every little while you strike a chord That was not made in Heaven when the Lord First played the songs we echo here below.

Sometimes the running music does run slow-What of it? If perfection of bright sound Were all, a needle and a disc spun round Might give what your hands never could bestow.

The Half-Hour a Day

By Yetta Kay Stoddard

"I'm not doing anything with my music now-I haven't

Time! If you added up the number of times you've were augmented by the other wasted little fragments of eternity that have been yours, would you not now, honestly!-have one half-hour out of each twenty-four for the development of that musical talent that was most

Yes, of course. What then shall be your use of that "even as you and I." A gold star properly placed will half-hour? Shall you spend it all on scales? All on do more toward getting a good lesson than all the showy work? All on sight-reading? Well, here is a scolding that can be done in a half hour.

way which works out very well and which covers a way which works out very well and which covers a wonderful amount of musical ground.

First, determine to concentrate, to let nothing and nobody interfere with your musical half-hour-so precious, now that you have managed to squeeze it out from between all the other tightly-packed periods of time, Next, find out (and no one can do this so well as you yourself) just how large a part of the week's lessonwork, or work that you have assigned to yourself to get through with, can be practiced away from the instrument. Perhaps it is your thumb agility that needs attention this week. Well, think of speeding up those thumb as you go back and forth between all sorts of duties. Perhaps it is a tight wrist that is giving trouble. You will find other ways of loosening it than by actually sitting down to the piano and striking octaves, long and mard and noisily. Perhaps it is a baffling passage that " can't read. Why not close your eyes, as you are being whirled along the street in street-car or auto, and see that passage? Look at it in imagination so long, so intently, that it reveals its intricacies to you!

Third: During actual practice-time-divide the lesson into thirds. On Monday and Tuesday determine to learn the first third of it. Learn it, during that sixty nimutes Don't attack any more of the lesson unless you a fied that you actually do know it. Wednesday and Thurs day, give to a quick review-merely a mental review, possibly-of the first third and then, catching the spirit of the compositions, the etude, the finger-stretching, pounce upon the second third of the lesson and subdue that. Get it. You can, if you are determined enough, if you make sure of the elasticity of that thirty nametes that is yours. So, on Friday and Saturday, you will find your two half-hours sufficient to make the last third of the work wholly your possession.

Practice of this kind is a stimulant. It reacts upon every other task that you undertake. You get the vaof a single minute in such a way that months and years are added to you.

If Sunday offers an opportunity for practice, the w week's work can be reviewed. But Sunday is a good time in which to develop the artistic side, to go over old work from a new angle, to test results and discover her much gain has been made since you began really to have

This method of dividing one's work into small bit works wonders. You do not sit in stupefaction before a mountain of new technicalities. You say, "Oh, that ittle thing! Watch me subjugate it!" A half-hour of this kind of practice—yes, fifteen minutes of it—is. in result, like the growth of plants on a warm, moist tropical night. Your technic, musical feeling, understanding and power, mount higher towards perfection during such periods than during years upon years of undirected, unprepared-for work.

What Is the Signature?

By Caroline V. Wood

It is no exaggeration to say that nine times out of ten, if a teacher should ask a pupil for the signature of the piece he is trying to play, he could not tell. Many pupils start a new piece without ever stopping to consider what the signature is. Frequently the teacher herself does not realize this; but it is a great detriment to a pupil's

Before letting a pupil start to play or read a piece, have him look well at the signature and name over the sharps or flats two or three times without looking at the music, as well as play the scale in that particular key. It is sometimes well also to stop him a time or two while he is playing, if the piece is new, and again ask him in what key the piece is written and to name the sharps or flats in the signature. Gradually he will come to realize the importance of noticing this detail and getting it fixed in his mind before attempting to play.

The Humor of Richard Wagner

Written Expressly for The Etude by the Son of the Great Master

SIEGFRIED WAGNER

Later Wagner remarks

Triebschen. His parents wished him to become an archi- son of Wagner he has inherited traits of genius that many tect, and he studied this subject at a Polytechnic School. in his native land believe will some day entitle him to recog-Later he studied music under Kniese and Humperdinck. He became a concert conductor in 1893 and later became conductor at the Bayrouth Festivals (1896). He has to him at the present. It is his ambition to have his work written eleven operas, of which the best known is "Der judged individually and not as the son of a great master. Bärenhäuter" ("The Bearskins"). Suffering the greatest handicap imaginable by being the son of a musician of transcendent genius, his works were immediately compared

Siegfried Wagner was born June 6th, 1869, at with those of his father. As the grandson of Liszt and the nition as a great composer, which critics who insist upon comparing his works with those of his father refuse to give As a conductor Siegfried Wagner has met with wide success. He conducts without score and with his left hand. He is now touring America in the interests of Bayreuth.



of share unusuring trait of my tatuers caracter was a of share-operate character and in an exactly similar manner gives the types of his mouth opera at least an inch, his eyes distorted, the three poured forth an illuminating humor and a sumy there poured forth an illuminating humor and a sumy movies of Beethoven the highest ideality; that is, they vertiable countenance of a Leipzig street rowdy." happiness which, notwithstanding the difficult life situations and the disappointments, rarely resolved into satire

How highly he prized that gift of God, a wholesome laugh, is revealed in his advice given in a letter to his old friend, Uhlig:

RICHARD WAGNER AND SIEGERIED

sixty-seven and Siegfried was eleven years old. The father died

From a picture made in Naples in 1880 Wagner was then

"Rely absolutely upon humor. Cultivate thereby, more

ing. That is the only way to get along in life and

like gift and intentionally cultivated it is manifested very

beautifully and strikingly in his Beckmesser and Mime.

That Wagner himself was in possession of this God-

The humor of my father was in common with that of

all genius. He, for instance, had a very intimate appre-

ciation of the humor of Schiller. As an example of

divine scorn. It is really the highest point a human

"We cannot fail to see a basic relationship between

Shakespeare and Beethoven. Further, it may be said

that in the quickness of grasp, in the peculiarity of the

this, he wrote to Mathilde Wesendonck:

able to discover in the works of Goethe.'

In his remarks about Beethoven he says:

About Shakespeare he writes:

being can attain."

"Never has the art of the world produced any happier or livelier works than Beethoven's symphonies in A major and in F major, and others of the intimate creations of the master written in the time of his complete deafness" In connection with the A Major Symphony, which

are the unavoidable melodic forms demanded by the

was loved by my father above everything, may be given the two following anecdotes of a lighter character:
In the year 1873 Wagner attended a rehearsal of the

A Major Symphony which was to be given under the baton of Zumpe. When it came near the end of the third movement, Wagner rushed to the conductor's desk, grasped the baton from Zumpe, and besought the orchestra to play the movement over again. Little by little Wagner increased the tempo. The orchestra, gradually led by the master into a dancing and fluctuating whirlpool, gladly obeyed his flying baton. The movement closed with a wild whirlpool-the fastest possible tempo. With the last note of the orchestra, Wagner threw the baton on the floor, whirled around joyfully upon the little conductor's stand and then leaped back at least two yards. Turning aroung instantly, he rushed back to the dumfounded musicians, exclaiming, "Do it like that Mach's nach!"

When Wagner Danced a Beethoven Scherzo

At the last meeting of Wagner with Liszt, in Venice, the latter-my grandfather-played the Beethoven A Major Symphony. My mother, the Princess Hatzfeld, and some others listened. We children sat in the adjoining room. Suddenly, with the beginning of the Scherzo, my father entered and, unnoticed by Liszt and the audience, commenced to dance in the most elegant and graceful manner. He appeared like a youth of twenty years. We children had difficulty in refraining from showing our joy by loud outbursts of laughter. One thing is certain, Beethoven could never have wished to have his Scherzo danced more beautifully. The admiration of Liszt for my father was so deep

and his comprehension of his character, which was so very often misrepresented, so great that little jokes like this were accepted in a friendly spirit. Once, after my grandfather had played a religious

composition, I do not recollect whether it was from his "Christus" or not, my father said:

"Your God makes a great deal of noise." (Dein lieber and more definitely thy excellent gifts. Do not write Gott aber viel Spektakle.")

Most of the time when Liszt played Bach and Beethoven, Wagner listened with prayerful silence. Suddenly he would rise and, going to Liszt, would pet him like a child. This he did quite often; and Liszt used to look at him with a stern glare in his eyes. Once after Liszt had played. Wagner crept over to him on all fours,

"Franz, to thee, one must creep on all fours." "Schiller has a distinctive humor which possesses a In the presence of his family and friends, and pargeniality and wholesomeness which I have never been ticularly with artists, happiness and joy always affected but very welcome guest, upon any joyous occasion, or "These wonderful witty laughs in Shakespeare. This from mere exuberance of good spirits, he would stand

upon his head. Gustav Adolf Kietz, who was working on a bust of Wagner, relates the following which occurred after a pianoforte rehearsal at Bayreuth, in the year 1875, when Vagner was sixty-two years old:

"Once when I was working upon Wagner's bust and

The underlying trait of my father's character was a of Shakespeare's characters an inexplicable spontaneity, frightened to see his face turned into a horrible grimace.

mother, in one of the upper rooms of our house. A spiral stairway led directly to this room. Every now and then my father would appear upon these stairs, unseen by my mother, and make faces and all kinds of fun for my delighted sisters

At the Bayreuth rehearsals Wagner took the liveliest interest. If all went well, that is if it went as he wanted it. Wagner manifested his thanks in the kindest and most humorous manner. At one of the "Parsifal" rehearsals he addressed himself to the interpreter of Amfortas, who had performed the rôle as he wished it done. "To you I have a ten-mark piece. You can accept it in good grace. When Schnorr sang Tristan in Munich, I gave him only three marks."

After the rehearsals of "Das Rheingold," Karl Hill, who played Alberich, received a bottle of champagne, and the Rhine Daughters, because of their courage in trying out the somewhat hazardous apparatus employed to make them appear as though swimming, each received a beautiful bouquet.

During the time of the rehearsal of the "Nibelungen Ring" in Bayreuth the dog tax of the municipality was



SCENE FROM WAGNER'S GLORIFIED COMIC OPERA "DIE MEISTERSINGER"

This humorous work is regarded by many as the composer's masterpiece. Wagner was fifty-four when he completed this momentous composition.

considerably increased. The celebrated violinist, Wilhelmi, at that time was our concert-meister. He heard of this and, being a great lover of animals, feared that many owners would find the tax so high that they would let it slip by and permit their animals to be destroyed humor, we recognize in the expression of the humor looked over to him to get the proper expression, I was To save the poor animals from this fate, he bought about

a dozen of the dogs and confined them in a wooden shack On another birthday he wrote: next to the theater. With the first pianissimo of the orchestra the whole bunch began to bark and bay and howl in an unbearable manner. Of course, they had to be liberated at once. At the close of Wilhelmj's "Rheingold" solo, Wagner slowly walked down the stage and said to Wilhelmj in the orchestra, "Very beautiful. Very beautiful. You shall have a new dog."

Wagner delighted in sitting down with his artists after rehearsals and engaging in jovial chats. At such times his irrepressible humor was evident. Upon one occasion, when a group of his artists were remaining rather late in a restaurant they were amazed to see Wagner appear in the gallery, with a bear skin over his shoulders, a helmet on his head and a spear in his hand, singing the famous lines of the Night Watchman, "Hört ihr Leut und Lasst euch sagen." ("Hear me people and let me say to you.") One who was present reported, "The effect was a riot of laughter and amusement."

Mottl and the ballet master, Fricke, describe in similar manner a garden fest in honor of Mme. Materna, at Wahnfried. This was followed by a satirical play-really a burlesque at the Hotel "Zur Sonne." It was a veritable vaudeville in which Lilli Lehmann danced two-step (pas de deux) with Fricke, while Mottl played the piano and Hermann Levi accompanied him on the bass drum. Wagner remarked at the end, with extravagant explosions of good humor, "We artists are an irrepressible lot. Such an evening as this is incomprehensible to others and is therefore falsely criticised. Therefore it is best to live to ourselves."

Wagner often discussed himself and his works, in a thoroughly humorous fashion. Thus at an after-dinner speech in Dresden, where he had been Kapellmeister in his youth, he fell into one of his humorous moods. He gave a review of his youth in Dresden, when he was an unknown musician, when he had presented himself at the opera house with a very thick manuscript of "Rienzi," "It was my poor 'Rienzi,' which still every now and then is presented here like a plucked chicken."

(Translator's Note:--Wagner here refers to the innumerable cuts made in the usual performance of his very lengthy original manuscript of "Rienzi,")

When "Lohengrin" was being revived in Vienna Wagner sat upon the conductor's stand making remarks to Elsa and Ortrud about their duet at the end of the second act, permitting the orchestra to continue to play the remainder by themselves. Wagner was amazed at the beautiful warm tone of the Viennese violinists, who of course united to make the ensemble very effective under such conditions. He turned to them and said: "You have played it much more beautifully than a

have composed it." When he came to the same passage on the evening of the performance he laid down his baton and let the orchestra continue alone, he laughing heartily to himself over his joke, and at the same time indicating his great confidence in their orchestra, to the Viennese public. This was greeted with such stormy applause that Wagner was forced to rise and acknowledge it with a bow. Turning to one of the musicians nearby, he remarked: "It appears that the public is even better pleased when I do

Then he laughed heartily and gave the signal to continue the performance.

In his memoirs he comments with keen humor upon his first tragedy, "The plot was really quite remarkable; forty-two of the characters died during the course of the piece, so that it was necessary to bring them back as ghosts in the last act-otherwise I could not have had a

Many anecdotes of this first tragedy have been recounted by Wagner's sisters. In one occult moment, one of the living personages approached one of the ghosts who shouted in caution, "Back! Touch thou not my counter nance, because my nose will crumble in dust as soon as one

A visiting friend once asked the youthful dramatist how far he had proceeded with his drama, and the reply was: "Thus far, I have killed all the characters."

Once with the celebration of his birthday, which fell upon the twenty-second of May, he made the following

> "Ja, ja, es war im Mai Da war ich auch dabei, Man zog mich bei den Ohren roth, Drum bin ich musikalisch geworden."

Yes I was born in May And I was there they say; Some one took me by the ear And made me musical I hear.

Im wunderschönen Monat Mai Kroch Richard Wagner aus dem Ei, Er wäre besser drin achlieben

Ah 'twas the lovely month of May That hatched the Wagner egg one day, They wish, who loved their Wagner best, The egg had perished in the nest,

Visitors with whom he was unacquainted were not as a rule welcome. Once when he returned from a walk he

'Alas, one cannot even walk out in peace. Some one asked me on the street to-day if I was really Wagner. "'No,' I replied, 'I am not Wagner.'

Another curious person met him once, just as he was leaving the apartment house in which he lived. "Does Richard Wagner live here?" asked the sight-

"Certainly," replied Wagner; "Two flights up, go right up," and Wagner went upon his way,

When he purchased the lot on which to build Wahnfried an amusing episode occurred. All points of the sale were settled but one. On the middle of the lot there lay a huge pile of manure which Wagner wanted and which the former owner was loath to give up. Finally it was settled y Wagner sitting at the piano and playing for the seller the Blue Danube Walts of Straus.

An instance of his sarcasm and irony was his brilliant description of the French dramatist Scribe.

"One encounters Scribe, dressed in a most elegant silk dressing gown, sipping a cup of chocolate. He requires this refreshment because he has just left his workdesk after two hours' hard ride in his romantic wonderland where he has laughed at the works of all the great authors. Do not think, however, that he is resting while he is drinking his chocolate. Look you, in every corner of his gorgeous room one may sec, upon chairs, settees divans, all the leading authors and composers of Paris With each one of these worthies Scribe is engaged upon some different piece of business. With one he plans a new play, with another a new opera or a new comedy or a new vaudeville, with this one he invents a brand new intrigue, with another he discusses the effects of a new opera, with another he has planned in a second a double marriage. At the same time he is busy writing a great number of beautifully styled letters, or perchance h just paid five hundred francs for a dog. During all this has gathered material for his next production, laughingly studied the characters, welcomed and dismissed various strangers, ordered a frame for himself and made a new drama which no one had hitherto suspected." Before closing this little sketch of the humor of my father I would like to add by way of an "Epitaph" which he wrote with pessimism but unconstrained sarcasm,

shortly before the turn in his life when his fortunes rose; Hier liegt Wagner, der nichts geworden, Nicht einmal Ritter vom humpigsten Orden, Nicht einen Hund hinter'n Ofen entlockt er Universitäten nicht 'mal' nen Doktor,

Literal Translation;

Here lies Wagner, who is nothing. He has not ever received a knighthood of the meanest

He has not been able to coax a cur from behind a stove, Nor a degree from any University.

Life Helps and Inspiration from Noted Contemporaries

Experience is a servant whose value depends upon her master .- NORMAN HAPGOOD, Editor.

Throughout my life I have always found that events which seemed at the time disastrons ultimately developed -ELIZABETH MARBURY, Noted Play Broker,

Life is pretty bad; at times it is almost unendurable; but its very difficulties and complexities make it fascinating.—Arnold Bennett, Essayist, Novelist, Dramatist.

The future lies with the nation that most truly plans for the future.-KARL PEARSON, British Scientist.

What is good education unless it makes for racial What is good concation times in makes not raised progress, injusies it produces a class of men that can lear the burdens of the nation rather than live their own sized menagerie, including a raven, a starling, a monkey.

Poor Beethoven!

BEETHOVEN became deaf when he was about twentyseven years of age; and his inalady grew increasingly worse so that most of his later thirty years were spen largely in tonal isolation from the world save for those glorious musical conceptions of his imagination. How he suffered is recorded in a letter quoted below. Like many true geniuses his great accomplishments were done in spite of terrible obstacles which would suffice to discourage the ordinary man,

But health, the envious demon, has thrown an ugly stone into my life; for the last three years my hearing has gradually decreased, and in addition to this defect the state of my stomach which, as you know, was miserable, and which has become worse, is said to be the first cause. Frank wished to give my stomach the 'tone' with strengthening medicine, and apply to my ear oil, but Prosit! nothing came of it, my hearing became worse, and my stomach did not become better. That lasted until autumn of last year, when I was sometimes in despair. A medical asinus advised a cold bath, a cleverer one the ordinary lukewarm water of the Danube. That accomplished wonders, for my stomach became better, my hearing remained stationary or be-. . Thus it remained until four weeks ago, when I went to Vering . . . no medicine, except about four days ago pills for the stomach and a tea for the ear. My ears hum and rush day and night. I may say that I pass my life me crably, for nearly two years I avoid all company, because it is impossible for me to confess to people: 1 am deaf, If I had another calling, it might be bearable, but with my profession this is a terrible state; and then my enemies, whose number is not small, what would they say to all this?

Overture Hints

Overtures usually follow the form of the sonata but omit the repetition of the first section.

The variations of the form are numerous. M zart, in his overture to "The Magic Flute," uses the Sonata Form but develops a fugue on the first subject.

In Beethoven's first "Leonora Overture" to "l'idelio" a slow movement takes the place of the free fantasia.

For Handel's "Messiah" and Mendelssohn's "St. Paul," the overtures are composed of stately, slow intro-

ductions followed by well-developed fugues, von Weber was the first to construct overture veloped systematically from themes which were to follow

Personal Glimpses of the Masters

Mendelssohn was an expert horseman, an experchess player, an expert billiard player, and an expert

Turgeniev wrote that "fifty countesses claimed that Chopin had died in their arms."

Wagner's craving for luxury is shown by the fact that even when he was a virtual pauper he wore silk

Tschaikowski's platonic friendship with Frau von Meck (Nadeschda Falaretovna) is one of the most curious episodes in musical history. She provided Tschaikowsky

When Bach died his salary was \$65 a year. His wife died in the almshouse.

Haydn was so dark that he was mistaken by some for

Gluck used to have his piano placed out of doors so that he could compose in the open air,

Mozart was so sensitive and so nervous on the days when he composed that his wife cut up his meat for him so that the composer would not run the risk of cut-

Beethoven never married but was "always in love"his love affairs were almost always with persons in high

Necessary Points in Gaining Control

By HARRIET BROWER

Many little points in getting a grasp upon the practical phases of pianoforte playing, by adopting sensible devices.

Stojowski, once remarked: "The most vital point in piano study is learning to think. Has it ever occurred to you what infinite pains people will take to avoid thinking?"

THE ETUDE

The Polish musician is right, a hundred times right, as teachers of piano everywhere know full well. If they are clear-headed and resourceful themselves, they are ever on the lookout for some such qualities-or a glimmering of them-in their pupils. It is difficult for such teachers to realize the mental density exhibited by some of the students in regard to music study. These students may stand high in school studies. Why do they not use the same mental effort in music?

One of the neglected points, which comes up frequently in my class, is a curiously unthinking one. It is found much oftener among those who have not been trained by me from the heginning, yet it seems to be a common fault with everybody. It might be called, for want of a

Lack of Hand Adjustment

Suppose there is a group of four notes, played as a broken chord. We will illustrate with left hand. The first three keys to be depressed are white, the last, played with the thumb, is a black key. Would it not seem ommon sense, since the thumb must play on the end of the black key, to place the other fingers in line with that one? But no: nine times out of ten, the other three fingers are used on the ends of the white keys. Then, when the black key is reached, the hand must necessarily be pushed up on the keys, to allow the short thumb to reach its key. By this means the hand is suddenly twisted all out of shape, and there is a corresponding jerk between the tones, preventing any possible smoothness of

When the player's attention is called to this fact, it seems to be an entirely new idea. Even then the fault is seldom corrected without the most strenuous effort on the part of the teacher, each instance having to be pointed out and corrected various times before any imp sets in. At the bottom of it all is a lack of thought; thinking along this line seems too much of an effort

To even the more thoughtful students, who sometimes try to do some thinking, the idea of adjusting the hand to the note forms to be played seems a business wholly foreign to their makeup. One young student, who had already taken piano lessons several years, asserted that she had never been told to play up among the black keys: so how could she possibly have known it was the right thing to do!

The illustration given is only one of many. Suppos the group of four notes begins and ends with a black key, and there are two white keys between. Invariably those two white keys will be played on their tips, the hand being jerked out to do this and pushed back again to reach the final black key. A little thought would

Prolonging Bass Tones

A young girl brought Mendelssohn's Spring Songthat free, jubilant paon of joyousness-to her lesson. But the song did not soar and sing: it was very much held down by earth weights. What was the matter? The left hand was like lead, because it held on to that bass octave which begins each measure, and was, therefore, always late in reaching the little group of notes to be played on the third eighth of the measure. Would you think that anyone advanced enough to study that piece would be so careless about note values and effects? Just a little thought would have prevented this error.

What the student should have done was to play that octave with free-arm movements, lifting after each first beat and bringing the hand and arm into position for the group of notes to follow. Then there would be no hesitation and no stumbling. And it is not only in the piece mentioned that one must take thought, but also in any piece where such examples occur. These little problems of adjustment are constantly coming up to be solved. rely the student should not ask his teacher to do all

Some Points of Fingering

Students do not seem to see the connection between fingering and phrasing. A group of legato notes should be conveniently fingered to observe and carry out the desired effect. But the average pupil fails to notice such the connection between the two.

Let us suppose there are three legato tones in bass, D. G, and G below. The pupil puts the thumb on D; and then, of course, it's all up with the other two notes. If the second finger had been used on the D. all would have been well. Do not be alarmed; we are not going into a subject so deep and wide as that of fingering in general. These illustrations alluded to are culled at random from many which occur in my workshop, and will doubtless be recognized by every teacher.

Speaking of fingering, there is chord fingering, which scems to be a poser for many a pupil. No matter how carefully he is instructed that in four voiced chords, whether broken or not, the fourth finger-not the thirdis used when there is but one white key between that and the fifth; in spite of all that can be said on the subject, the unthinking pupil, if left to himself, invariably uses the third after the fifth. After he has practiced this form a week, of course it may seem more natural than the weak and unused fourth, which would be the correct one. An example to the point would be the double-chord passage in the Volkslied of Mendelssohn. Here both hands have succession of octaves with one key between, which should be taken by the fourth finger. The careless pupil plays this between-key with the third instead of with the fourth finger thus cramping the hand and putting it out of shape. If the teacher is easy-going and "doesn't notice such small errors," the false fingering becomes a habit, almost impossible to break. It will remain fixed, unless some other teacher is courageous enough to undertake its correction when this teacher will have many tribulations A little forethought in the beginning would have pre-

Preparedness

How often the word comes to mind, when teaching the principles of our art! The essence of preparedness is to think before you act. If your hand is lying in your lap it is not ready to act-it is not prepared to act. Suppose one hand has a few beats of respite-or even a measure or That is no reason why it should be entirely inert, with no action until the very instant it is needed. If the player waits till that instant arrives, he will invariably be too late. It is impossible to wait till the very last gasp

THIRD OR FOURTH FINGER-WHICH?

When shall I use my third or my fourth finger between the "outer" notes in four voiced chords. Miss Brower discusses this mooted point. One rule runs: "If the distance between the outer fingers is a fourth use the third finger; if the distance is a third, use the fourth finger." But what about such a chord as BD sharp, F sharp B played with the left hand way down in the bass. Try to put your fourth finger on D sharp and the strain is at once apparent. The best rule is to count the number of intervening white keys. One intervening white key, use the fourth finger; two white keys, use the third.

That distinguished planist and pedagogue, Sigismond little things as phrasing marks and fingering, much less and then imagine the hand is going to lift, poise, descend on the right key in an easy graceful way, and do it on time. The thing cannot be done. But students who are not very far advanced seem to imagine it can. At least they take no pains to prepare for the attack, and so they are not on the spot at the right time. The whole thing seems so simple, hardly worth mentioning, and yet it is just these little things that make for accuracy and lead to artistic performance. When they are neglected the playing at once becomes uneven, uncertain and inartistic.

To remedy this special fault, the unemployed hand must be held up over the key, poised for the fall, drop or spring, as the case may be. Then it is prepared. This, though so simple, is a far reaching point, and applies to passages where hands alternate quickly as well as slowly

To be prepared for what is coming means to think, to plan for each move before it comes. Careful training in the early stages should fix these principles in the mind, and there need be no errors to undo later on. Suppose one is playing scales extending four octaves, for each hand alone. The left hand begins and travels more or less quickly up the keyboard; the right lies idly in the lap. It should, however, be raised in plenty of time (at least an octave before needed) poised in air, ready to drop on upper C at exactly the right instant, when the left hand has played its B. But is this usually done? Not once in a hundred times, unless the student is thoroughly drilled and carefully watched by an observant and competent teacher. And even if the principle is learned as applied to scales, constant vigilance is necessary to see that it is also used in pieces.

What is the good of a correct principle, unless it i actively applied? Watch the great artists and see with what freedom they move up and down the keyboard. Their fingers are always prepared for the next move their arms are constantly poised over the keys, or are carrying the hand from place to place. The student may imagine that this freedom is the peculiar possession of the artist-a special gift-and cannot be acquired by amature or pupil. That is where he is in error. Anyone can learn the principle of free movements. Care and thought will see that they are properly applied. A good ing will teach one how and when to use it. The difference between the artist and the amateur is not entirely one of talent, but rather one of mind. The artist uses his mind, thinks the thing out, applies the principle, and masters the

Remedies

Remedies for these and many other shortcomings ought to be in the piano physician's kit. The one great remedy is the one we started out with-to use the mind-to think! But there are definite aids to this all desirable and vital quality, some special forms which may, through repetition, become automatic, and so smooth the way.

For skips there is a little exercise recommended by Hans von Bülow. It consists in practicing intervals of tenths, first hands alone and then together. Begin with the left hand, taking lower C and then E, ten keys above. Use the fifth finger and thumb, and make the spring from one key to another with loose, free arm, arched hand and firm fingers. Continue up the keyboard and then return. Change hands and exercise the right in the same way. When playing together, it is possible to start in four ways, namely with lower or with upper key; with inner

To correct lingering too long on initial bass key or octave, when the hand is required elsewhere quickly practice chords, interspersed with single notes, wide intervals apart, making wide free arm movements not throwing the hand back from the wrist, as so many inartistic young players try habitually to do, but rather letting the arm and wrist lift the hand from the keys If the hand is thrown back at the wrist, the arm is apt to remain stationary, which leads to stiffness and lack of

Some such technical stunts as these, and others like them, should help in gaining control. But the fact always remains that the principles must be applied to pieces, it they are to prove of value. How are they to be applied unless thought goes with them directing the result? It is the weight of mentality behind the artist's playing which makes it great. When we learn to think with as much care and attention to detail as the artist, we shall play with some of the same arresting mastery.

By Francesco Berger

THE beginning of all musical interpretations is, of course, right notes-and there must be right notes only. An admixture of a few wrong ones with many right ones will not do.

After right notes come three or four other requisites, After right mores come turce or rour other requisites, all equally important. Pace (tempo) is one; correct fingering (which renders the execution easy for the hand, secures certainty, and leads to correct phrasing) is another; coloring is a third (which includes light and shade, mances of every kind, touch and pedalling). But besides all these, which may be called the fundamental essentials, and which we divide roughly into "right" and "wrong," there remains one other ingredient recognized by the word "style." This includes "reading" or "interby the word styre. This menutes reading or inter-pretation." The absence or presence of this quality does not amount to so much as "right or wrong," because it is the outcome of personality, and is largely a matter of taste and experience,

We have all agreed long ago that nothing is gained by disputing about matters of "taste." Taste in music is not confined to what the composer has set forth for the performer to do, but consists rather in what the performer is capable of adding to the composer. However crowded a composition may be with instructions and directions from the composer, there is still a margin left for the exercise of the performer's individuality. This margin is the true test of the executor's artistry. It is as easy to overstep it into exaggeration as to completely omit it. Both extremes are to be condemned.

omit it. Both extremes are to be condemned.

Shakespeare is Shakespeare; but there is a huge gulf between the *Hamlet* of a Macready, and the *Hamlet* of Jenkins. It is scarcely too much to say that to hear the identical Beethoven Sonata played, as I have heard it, by Sterndale Bennett, by Halle, by Rubinstein, by Clara Schumann, or by Paderewski, is like hearing five differscrimming or by Faderewski, is like hearing hye different sonatas. And, probably, if I heard the same work interpreted by Busoni, by Lamond, by Pachmann, and by Godowsky, I should have to chronicle four more interesting and varying readings.

If asked which of the two extremes, exaggeration or total absence of all personality is the greater offense, one would reply that the rock to be most rigidly avoided is exaggeration. And it is unfortunately but too true that many pianists, whose performance is in other respects commendable, commit this error. They take their quick movements too fast, their slow ones too slow; their forte is always fortissimo, their piano is a mere whisper in which many a note is inaudible.

It should be borne in mind, that since the days of Mendelssohn, the interpretation of tempi has become considerably accellerated. The ordinary "allegro" of to-day is much quicker than it was formerly-what we call "allegro" to-day, would have been considered "presto" a century ago. Equally so, our "andante" does presto a century ago. Equany so, our motion of mean the slow pace of other days; what was "andante" to Scarlatti, we should call "adagio" now.

There are certain masters of the so-called "classical school, Mozart, Haydn, Handel, Searlatti, but not Bach, the rendering of whose music has become traditional. No great departure from the printed text of their works is needed. The larger share of what they call for (not equally so in all cases) is provided by the composer himself. It is there, on paper. Very little is allowed to the performer's imagination, just as very little elbow room is needed for its performance. But this is not so with composers of the "romantic" school-Beethoven, Mendelssohn, Schubert, Shumann, Weber, Chopin, and in these an amount of personal license is not only permissible, but also desirable. Bach becomes another Bach when his dear, old, dry bones are electrified into breathing life, and surcharged with scintillating color by the genius of a truly gifted executant. But the performer must have himself well in hand; his Pegasus must be "well tempered." Wild bulls are not welcome guests in a china shop. And even Chopin, who is frequently treated as the composer with whom one may "take liberties," is known to have been personally intolerant of too much a piacere, ad lib., rubato, on senza tempo.

Until quite recently there were artists living who had learned from the great masters themselves how they wished their music to be interpreted. They transmitted these wishes to their pupils, and these have left us a record which should largely guide us to-day. I have had the rare good fortune to hear Moscheles, the friend and pupil of Beethoven, play some of the immortal master's sonatas, and I have little doubt that his readings

gloried in the same tradition, which may be summed up playing depend. as strict adhesion to prescribed text, with a modicium (note the expression) of personal liberty,

Not only has each truly great performer his own interpretative "style," but also style of some sort is conspicuous in the works of all truly great composers. In a few cases it has degenerated into mannerism, and such music has very properly died a natural death. But every thinking musician will recognize the style of Beethoven as distinct from that of Schumann, Mendelssohn, as distinet from Chopin, and will rejoice that this is so. There are moments in Sullivan's "Pinafore" absolutely redolent of the British tar, and yet so truly Sullivanesque as to be obvious examples of their composer's

In the fertile fields of our beloved musical art, in on the tertile fields of our beloved musical art, in her seem-lading gardens, and in her blooming orchards, there are inexhaustible rings of every one who has risid wirst musical and things of the control of the cont an atom of individuality, or anything approaching cultured taste. . Some may gather life-giving grain, others may call sweet smelling blossoms, others again may pluck refreshing fruits. Music can and should speak from soul to soul, and the speakers "style" can convert even a common-place thought into meaningful eloquence. Language fails in its noble mission if it does not clothe thought in elegant terms, and music is but a cold repetition of somebody else's ideas if not infused with indi-

Helping Neglected Muscles

By Leonora Sill Ashton

TECHNIC-the mechanism of playing-in other words, the ability to strike the right note, in the right way, at the right time-what a mountain of careful work must be climbed before this ability may be called our own. And yet the ascent need not weary us; if, like the experienced mountaineer, we learn to achieve by careful,

Physical fatigue is the usual cause of depression and discouragement. This exhaustion generally results from attempting too much. The child does not learn to walk, eat and talk, all at the same time. Each little effort, in one particular direction, is attempted singly. How much more simple and effective would practice be, if this child habit were kept in mind. Take one member of the playing apparatus at a time and see how it may be developed.

Begin with the finger-tips—the points that come in direct contact with the keys. Some people are born with the ability to place their finger "on the right spot." in the literal sense of the word. Every pianist should seek this power as one of the first and finest requisites needed. A sure touch! This comes from a good ear, with fine operation between brain and fingers. It is acquired and enriched by constant practice; but is it, as often as it should be, a matter of single thought? The "blue notes" of later years, of nervousness and lack of practice, all are the fruits of the neglect of this topic during lesson

The simple illustration of picking up a needle from a thick carpet, or any other soft, fuzzy material, serves the purpose of explaining how the mind must be concentrated on the finest tip of the fingers, and how sure and certain those tips must be to do the work. The fingers should take the same position over the keys, strike on the middle of the ivory, slowly, surely, as though picking up the key, and then deliberately go on to the next. The greatest artist will tell you that he gains the most from slow practice. What is that but cautiously fixing the mind on the finger-tips and allowing them, instinctively, to do their finest work. The Scotch scale, beginning on G-flat, is an excellent exercise for this special purpose. With its omission of the fourth and seventh tones of our key, it keeps the fingers continuously on the black keys, a more difficult position than when part or all of them fall on the white ones.

Just now we are thinking of the mature student who is trying to "go on" with his music by home-study, but has found the technical equipment very rusty. Devote ten or fifteen minutes a day to this exercise, banishing every other thought from your mind. At the end of a week you will notice a great improvement in your sureness and sensitiveness of touch.

The "vital hinge" in piano playing is the knuckles, the bridge of the hand. Here it is that the musical energy and intelligence, traveling down from the brain, through the shoulder, the upper arm, the fore-arm and the wrist, must disperse itself into five separate fingers. were such as Jecenoven, nimsen; destroit. Lawe and heard Clara Schimann, in some of her husband's pieces.

the same unne now great must be its supporters and sensitive response. Flexibility and strength upon these two cvery kind of mistake and hesitation.

Some others (probably Hiller and Reinecke) have requisites in the bridge of the hand does much of piane

How to gain these two ends is a glowing question Now, again, and again, let us say that the great exercise Now, again, and again, let us any the whole hand, and for strengthening and enlivening the whole hand, and especially this part of it, is the elastic staccato described by Dr. Mason, in Touch and Technic; that is, the snapping of the whole finger from the joint, off the kee I would like every pupil of mine to practice everything in their lessons, from finger exercises to pieces, with the may be applied to every note struck.

Another gymnastic for the strengthening of this bridge of the hand is to rest on the keys-or on the table, a any other surface—the finger-tips, with the whole weight f the arm, heavy but limp, upon them.

rigid wrist muscles in all things. The monal attitude will do more here than days of practice. But, of course there must be practice of all the technical ma

Finally, the arm must be considered. P this, as in wrist control, depends largely upon the mental attitude. Its use is a matter of letting muscles of the arm and hand relax, abolishing all resistance, and allowing the strength of these muscles to slip dewal until it is concentrated on the finger-tips. The apply this muscular adjustment to all playing

To conclude, concentrate the mind upon of your playing anatomy at a time. Devote a certain por tion of your practice hour to the development special organ. Then, one by one, the muscle will become drilled to a firm, dependable technic.

A Community Teachers' Recital and How It Works

By Elsa Eckhardt

Music teachers are always willing to do something for the hetterment of their city musically.

In Hamilton, Ohio, the teachers decided that they could do more for their eity by working together, so they tried out the experiment first by having a students

Each teacher was represented by one pupil chosen from her class, and each played or sang only one number so that the program would not be too lengthy. This proved such a success and was so much enjoyed by the Hamilton public that it was planned to give mother which again met with great approval.

In the meantime the teachers organized the Hamilton Music Teachers' Association, which, even though it is still young, is proving to be a foundation for much good for Hamilton, musically.

The social side is not overlooked; for besides the several meetings the organization has already enjoyed a banquet and an outing thus bringing the teachers closer together and helping all to become acquainted.

Their work is truly proving to be successful and this s written expressly for those who might be contemplating doing the same.

Teachers felt that their art should lift them above the petty prejudices, which are so common

Benefits of Percentage Grades

By Earl S. Hilton

Give a pupil percentage grades and watch what happens! That statement sounds like a command, but its application gives results; for, indeed, a teacher will notice apprication gives vesure; 10; nuceur a teacher will harde a very pleasing difference after giving a percentage grade according to the pupil's interpretation of his piece. A good method of arranging percentage degrees fol-

Let 100 per cent, stand for "perfect," and 90 per cent. Let 100 per cent, stand for "perfect, and 50 per cent, for "good." All studies that have a grade below 90 per cent, must be reviewed. And as soon as the pupil plays them at 90 per cent, or above, the study is "good" enough to be passable. All pieces must have a grade of 100 per cent. before they should be passable or substituted with cent. before they strong to passage of substitutes.

By letting the pupil understand that these grades must be attained before a study or piece will be grades must be attained before a study of piece will be passed," he will make more real effort. The passing ter's sonatas, and I have flute doubt that his reamings were such as Beethoven, himself, desired. I have also the same time how great must be its suppleness and such as Beethoven, himself, desired. I have also the same time how great must be its suppleness and such as Beethoven, himself, desired. I have also the same time how great must be its suppleness and such as the pupil's prior, and in turn increases his courage. To be accurate in grading, take 3 to 10 points of 100 for every kind of missales and haviators. grade, 90 per cent, is just the same in quality of merit, grace, so per cent, is just the same in quanty of means as a lower one would be. The higher grade stimulates

THE ETUDE

What Must I Know to Become a Good Accompanist?

An Interview with the Distinguished Conductor, Composer and Teacher

RICHARD HAGEMAN

One of the Most Noted Accompanists of Our Time

Biographical

Mr. Richard Hageman was born at Leewarden, Holland. His father, Maurice Hageman, a Dutchman, was the director of the Amsterdam Conservatory of Music. His mother Francesca de Majoruski a Russian was the court singer of Holland, Mr. Hageman was the protege of Queen Wilhelmina, of Holland. He studied

"I no not play well enough to become a solo pianist, so I though I would study accompanying."

How often have I had pupils tell me this, when I

asked why they wanted to take up the study of this most difficult and, it must be said, ungrateful, art, How erroneous the thought that a bad pianist would make a good accompanist. Not only must the good accompanist have a technic brilliant enough to cope with the difficulties of accompaniments, like those of Strauss Wolf, Debussy or Wagner, to name only a few; but he must do that which the solo pianist never has to do, he able to transpose these accompaniments into different keys, and sometimes without a moment's notice. Many a time, at the last moment, does a singer feel unable to sing an aria in the accustomed key and ask the accompanist to transpose the piece into a lower one. Only with great natience and hard work can this be learned; but it is one of the necessary requirements of the good accompanist and should be mastered.

I always suggest to my pupils that they begin by transposing the easiest kind of songs, preferably songs they know, like "The Last Rose of Summer" or "Annie Laurie," and to gradually increase the difficulties. The human mind accommodates itself to such matters very readily if you work enough. Success in this, like in all things is largely a matter of persistence. Don't give up until you get it.

It is the same with reading music-the good accompanist must be able to play any piece placed before him at first glance. It is doubtful if any accompanist can play all the notes of a difficult modern song when seeing it for the first time, but he or she must be able to read so well and quickly that the principal harmonies and melodies are played, and so sustain the singer. I do not mean to "fake" an accompaniment but to leave out the too great difficulties at the first playing and be able at a glance to see which are the necessary notes and harmonies and play those.

This being able to read well is another matter of the most persistent work, and should be done daily. Instead of going to the "movies," or whatever your favorite pastime is, read everything you can borrow, rent or buy. The public libraries are full of music, there are several musical magazines which print one or more pieces in each copy (THE ETUDE, for one, does this), and there are a number of inexpensive albums of music. One of the most delightful ways of reading is to ask some friend pianist to play four-handed arrangements with you. Not only will the main goal be obtained but you will broaden your musical outlook considerably. Then we come to the languages.

Knowledge of Languages a Necessity

The knowledge of the language in which your artist sings is, in my mind, an absolute necessity. The accompanying of the word is the first requisite of the good accompanist. The piano must always underline and illustrate what the singer says; the background of the picture must be in absolute sympathy with the principal object; and it is the accompaniment which must draw the picture's background.

Another reason why you must know the language your singer uses is that it is absolutely necessary for the accompanist to breathe with the singer. I mean just that-to breathe when the singer breathes, not only physically but mentally as well, and to let the piano breathe with you, so again to underline the dramatic, the music in different European countries. At the age of sixteen he became assistant conductor of the Royal Opera House at Amsterdam and at eighteen was made first conductor. His versatility has proven immense as he has become celebrated in four branches of the profession, as an operatic conductor, as a symphony con-

poetic, the sarcastic, or whatever feeling there is in the poem, with the accompaniment.

And to really accompany well, to give full value to the musical beauty of the composition, to help your artist find the greatest support in your playing, you must orchestrate your accompaniment. The next time you hear an operatic aria accompanied by an orchestra, listen well to the tone color of the different instruments

Bain News Service Photo

RICHARD HAGEMAN

retain that color in your mind; and then "try it on

your piano." You must find different ways of striking

the keys to make the piano sound like a horn, a 'cello,

a flute, a trumpet, or whatever instrument would play

that same phrase, if the orchestra was used. If the

piece you play does not exist for orchestra, then

orchestrate it yourself to your own taste, but do not

When you play the Erlking, you must follow the

father and his sick child rushing on horseback through

the dark woods. You must see them must feel the

Master Accompanists Rare

that only three men of the present day, in the

United States, command a fee in excess of

\$200.00 for accompanying at a recital. Of these

three Mr. Hageman is one. He has abcom-

panied many of the great singers of our times.

including Alda, Farrar, Homer, Hempel, Ivogun,

Melba, Casals, Elman, Kubelik, Kreisler, and

many others. His opinions upon accompanying

should be invaluable to "Etude" readers.

Great accompanists are very rare. It is said

merely "play the notes." Use your imagination.

this very lucid interview without the desire to try out some of the practical suggestions given by Mr. Hageman. agony of the child, the hidden fear of the father, the insinuating sweetness of the Erlking. You must see the horse finally stumbling to the house, too late; and the brutal finality of the two closing chords. What a wonderful chance for a poor accompanist to spoil the whole picture by an indifferent "plunk," "plunk," that's

ductor, as a vocal coach, as an accompanist-bianist and as

a composer. No one in the field of accompanying is entitled to speak with more authority upon the subject

of accompanying than Mr. Hageman, No one can read

"done," instead of holding the dramatic tension to the Piano and Orchestra

very last note.

To go back to the accompanying of operatic arias, Most piano scores of operas give only a faint idea of what the orchestra in reality plays. It is impossible, of course, to execute everything that an orchestra plays, with only ten fingers but it seems that most arrangements of orchestral accompaniments have been made a little too easy and, therefore, have lost all the color the composer had in mind.

Let me give you a few examples: Piano score Aria of Micaela from "Carmen:"



The orchestra really plays



It is only a small change, but how differently it sounds. In "Jean D'Arc," Tschaikowsky, the piano score reads:



The orchestra plays:





The orchestra plays:



It is a little more difficult to play this way, but that is what Reethoven wrote.

I could quote hundreds of examples along the same line, but space forbids.

Another important thing in playing orchestral accom-paniments is the "tremolo." Few accompanists realize that every note in a chord played as a tremolo is begun at the same time.

For example, a tremolo written like this



must be executed like this:



In the orchestra it would probably be divided as fol-



and every one of these instruments begins to play at the same time, so that the ear hears the entire chord completely at the first attack,

Don't Invite Attention

Avoid attracting attention. The good accompanist learns, among his first principles, not to draw attention to himself. Like Richard Wagner's Verstectes Orchestra (concealed orchestra), the accompanist must be so inconspicuous that the audience virtually forgets about him. The accompanist whose attitude to his art is not subservient to his personal vanity, will never get very far. The best accompanist is the one which the audience forgets until the end of the program, when it realizes that the artistic effects of the soloist were greatly enhanced by a proper accompaniment.

Particularly do I refer to unnecessary movements of

the arms or hands or, as I have seen sometimes, a rocking back and forth with the entire body, probably meant to indicate uncontrollable feeling. Remember, once your finger has struck the key, no amount of "vibrato" (a moving or rather rubbing with the finger over the key) is going to change or improve the tone. It is how you strike the key that will give you the color you want, nothing (except the use of the pedal) can change it afterwards, and no amount of contortions will make an ugly sound beautiful. You only succeed in drawing the attention of the audience away from the singer, which turns the tables and makes you the soloist, which should never happen.

mention the use of the pedal-what an inexhaustible subject! In a later article I am going to tell you some of the effects that can be obtained with those three pedals of our modern pianos.

about traditions. What is known as "tradition," is a note giving the traditions. bugbear to the accompanist, and I have heard of people Most so-called traditions.

Most so-called traditions. are so numerous and so far-reaching that few people can time, at the initial performance, found it easier or perexpect to master them all. The accompanist, if he goes to a real master of the art, will learn about these traditional performances of special arias, little by little. If he has experience with many singers, who are familiar with the traditions, he will learn more. There is in print

Before closing this article I want to say a few words Some fine collections of modern oratorio arias have foot-bout treditions. Annual of the same statements the traditions.

THE ETUDE

Most so-called traditions find their origin in the fact learning "tradition." The truth is that the traditions that the singer who sang the aria or song for the first haps more effective to change the original score to satisfy his or her personal taste or singing capability, and those that came afterwards did not dare, or care, to go back to the original.

Now, as a last word, play whenever and wherever you our scant record of many of the traditions. Traditions like folk-lore are passed on from one to another, some can, accompany as many different people as possible, have can, accompany as many different people in the company as many and work to the company as many accompany accompany as many accompany as many accompany according to the company accompany accompan traditions surviving and some disappearing with time.

c d ebf g abb c (c minor) c dbebf gba bbc (bb minor)

c d e f g#a b c (a minor)

etc., etc. C, chromatically raised or lowered, as well as

other letters, both natural and chromatic, should also be

(2) Prepare two sets of eards (about an inclusquare)

The first set of (thirty) cards will have written on each

a letter representing a certain key; the keys may extend

from C major and A minor up to C# and Cb major, and

at and ab minor (capital letters may be used for major

keys, and small letters for minor keys). The second

set of cards, six in number, will have written on each

the name or abbreviation of one of the scale degrees (the

tonic being unnecessary). From each group a card will

be drawn; the combination will indicate a certain scale

the letter or scale degree indicated is G, the ab-mediant

in the key of b minor. A limited amount of conscientious

work with both, but especially the latter of these sug-

gestions, will gradually change the study of scales from

puzzling drudgery to not only an interesting task, but

degree. Suppose the cards drawn to be

used as commencing letters (not as "do" or the tonic).

Thinking Scales

By G. F. Schwartz

THE Musical mind, like many natural forces, has a strong tendency to seek the course of least resistance. This may be good economy, so far as temporary saving of time and effort is concerned, but it is a poor principle upon which to build broad and resourceful mental habits.

The music student need not waste time in laborious fruitless complexities, but on the other hand he should be on the alert for opportunities to give his mind some real work to do, remembering that the fingers and vocal chords of themselves are not provided with brains and that the thinking processes of a musician become more and more elaborate as the student advances.

One of the most prevalent "sources of least resistance" is the purely mechanical or transpositional method of scale study (scales for themselves alone and not applied to any particular instrument). Many students in fact are likely to be nonplussed if asked to write or play the scale commencing with any note other than "do" or the tonic. Such a state of musicianship (?) is almost hope-

less while it lasts. As a means of overcoming this defi-ciency the two following suggestions are offered: (1) Construct orally or in writing all the scales which

- may commence with C: Thus
 - c d e f g a b c (c major)
 e d eb f g a bb c (bb major)
 c d eb f g ab bb c (eb major)

also, what is more important, a real working knowledge of the fundamental element upon which subsequent musical understanding must rest.

The "Pay" of the Musician

By W. F. Gates

looking in, a world of beauty and enjoyment is seen. ate competence, at best, as the result of his labors. The But from the inside of the profession he sees a world printer, the policeman, the dressmaker or milliner may beauty without-and endless hard work within.

But, at that, what is there in life that is worth while but work and love? Of all the vapid, tiresome, unsatisfactory, useless forms of existence one can imagine, t would be a life of all ease and no work. Nor is it work for one's self which produces happiness; work for others, not paid for in dollars, is the corner stone of enjoyment of life. It is only by kindness, work and sacrifice for others that the highest ideals of life may and joy in one great form of beauty,

unselfish for others, to whom can it apply more than to must take much of his "pay."

WHEN one stands outside of the musical profession, the musician? He can not hope for more than a moderearn more than the professional musician; the lawyer, the real estate dealer, far more.

But one form of payment which the musician may take as his own is the knowledge that he has made life broader and happier for many with whom he has come into professional contact. He has helped to mold the lives of young people into channels of appreciation for

He has worked with and for others. The world is While this may be a homily too trite for some, too better for his life and labors. And in this, the musician

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Watch for this Unusual Musical Educational Event

THE ETUDE

Basic Principles in Pianoforte Playing

Secured Exclusively for THE ETUDE by Interview with the Famous Virtuoso Pianist

IOSEF LHEVINNE

This Series Began in the "Etude" for October. Each Section May be Read Independently

Acquiring Delicacy and Power

In the last section of this series the all important matter of securing a fine tone was considered. In this the reader will remember that, in addition to the ability to conceive a beautiful tone mentally, attention was called to the fact that richness and singing quality of the tone depends very largely (1) upon the amount of key surface covered with the well-cushioned part of the finger and (2) upon the natural "spring" which accompanies the loose wrist. While the following remarks may be read independently of the foregoing sections, the student will do well to re-read them to fix certain fundamental principles in the mind.

In the matter of delicacy, the student may well give earnest attention to anything which will contribute this exquisite quality to his playing when the composition demands it. To be able to play with the delicious lightness and beauty of Cluny lace should be the ambition of all students. A beautiful lace shawl is the best comparison I know to what I mean by delicacy in play-There is lightness, fineness, regularity of design, but without weakness or uncertainty.

The Technical Side

The technical side of the problem is not so difficult to explain. In the first place the upper arm and the forearm must feel so light that the player has the impression that they are floating in the air. The mental attitude here is very important. Delicacy is inconceivable with a heavy arm. The least suggestion of tightening or cramping of the muscles is literally fatal to delicacy. One may say "relax" the arm; but if the arm is completely relaxed it will do nothing but flop limply at the side. On the other hand, it can be held in position over the keys with entire absence of nervous tension or stif-fening, with the "floating in the air" feeling that makes

for the first principle of delicacy. Before proceeding further it might be well to note that the player can actually think moods and conditions into his arm and fingers. His mental attitude means a great deal in the quality of his playing. Just as the voice immediately reflects in its quality the emotions of great joy, pain, sorrow, scorn, meanness and horror, so do the fingers and the arm in somewhat similar fashion respond to these emotions and represent them in playing for those who have mastered the technic of playing so that they are not concerned with details which should become automatic. Anyone heard Rubinstein play will realize how the emotions can be conveyed to the keyboard in an altogether marvelous manner. No audience is immune to this appeal. The non-musical auditors, in fact, come more for this sensation than for any understanding of pure music. They know instantly when it is present and go away gratified and rewarded. They do not understand the musical niceties; but they do comprehend the communication of human sensations and emotions when sincerely portrayed by the pianist who feels that he has something more to do in his art than merely to play the notes,

Floating in the Air

To return to the matter of delicacy. If the student has mastered the principle of the "arm floating in air" (and it is something to be gained more by the right mental attitude than by any specific practice), the next step is to realize that delicacy does not consist merely of lightness. There are thousands of students who can play with some degree of lightness but who miss or slight so many notes in the course of a composition that their playing is really irritating even to the non-musical listener. Delicacy must not be secured at the sacrifice of completeness. For this reason, even in the most delicate passages, every key struck, black or white, must go all the way down to key bottom. This is most important. Don't have your lovely lace shawl filled with holes

The third principle in the practical matter of securing delicacy is to play with the fingers on the surface of the keys. That is when you raise your fingers you do not take them perceptibly away from the surfaces. This simple matter insures the player against to forceful a stroke and makes the playing more uniform. It is



JOSEF LHEVINNE

difficult to do, especially with impatient students; but the matter of delicacy should be studied at a slow tempo so that the student can analyze his finger and arm conditions. He should repeatedly interrogate himself:-

Important Questions

Is my arm floating?

Am I striking each note to "key bottom"? Am I keeping my fingers on the surface of the keys?

In playing for delicacy the key is struck with the finger tip rather than with the fleshy ball as when producing the full round singing tone. I also notice that when I am trying to secure a "floating arm" condition my elbow extends very slightly from the side of my body

Practice for delicacy may be accomplished through thousands of pieces and exercises. The following passages are examples of particularly good material for use in this connection.









Power in Playing and What It Means

Every teacher encounters pupils who are physically very strong and who can easily produce noise at the keyboard. On the other hand there are pupils who are not particularly strong, but who play with very great power. What is the reason? Of course strength, real physical strength, is required to play many of the great masterpieces demanding a powerful tone; but there is a way of administering this strength to the piano so that the player economizes his force. I know of one famous pianist who has always inclined to the immovable torso or body in playing. He sits like a rock on the piano chair, producing all his effects by means of strokes or blows to the keyboard. Much of the great playing I have heard has been produced by altogether different means. Consider, for instance, the picture of Rubinstein presented herewith. The artist has caught something here which the photographer has missed in most of the portraits of Rubinstein at the keyboard. This was probably because Rubinstein may have posed when he knew he was before the camera. But, this sketch is Rubinstein as I knew him. Notice that instead of sitting bolt upright, as the pictures in most instruction books would have the pupils do, he is inclined decidedly toward the keyboard. In all his forte passages he employed the weight of his body and shoulders. This was most noticeable; and the student should remember that when playing a concerto, Rubinstein could be heard over the entire orchestra playing fortissimo. The piano seemed to peal out gloriously as the King of the entire orchestra; but there was never any suggestion of noise, no disagreeable pounding.

Natural Shock Absorbers

Why no noise? Because Rubinstein's wrists were always free from stiffness in such passages and he took advantage of the natural shock absorber at the wrist which we all possess. He employed in principle the touch we have discussed in previous sections of this series and his playing assumed a power and a grandeur I have never heard since his time, but to which I always aspire as my life Ideal in my public performances, He did not pound down upon the keyboard but communicated his natural arm and shoulder weight to it.

There is a vast difference between the ordinary amateur hammering on the keyboard for force and the more artistic means of drawing the tone from the piano by weight or pressure properly controlled or administered. Take the first movement of the Chopin Military Polonaise, for instance.



Play this first with stiff wrists and forearms, and notice how bangy and disagreeable it sounds. Now play it with the wrists loose, employing the fleshy parts of the fingers and feeling that the weight and power are communicated to the keyboard from the shoulder. This beautiful composition is often ruined by banging, whereas it may be delivered with a lovely tone and rich singing quality. The same is true of the B-flat Minor Scherge which is another of the musical anvils of the typical conservatory. If Chopin could hear how this is murdered, he would turn in his grave. Instead of heing given with nobility and grandeur, its opening nassages are banged out with sledge hammer blows that are altogether unforgivable.

There is an acoustical principle involved in striking the keys. If the blow is a sudden, hard, brutal one, the vibrations of the wires seem to be far less pervading than when the hammers are operated so that the wires are "rung" as a bell.

Accuracy in Playing

Because in his later years Rubinstein was now and then inclined to miss a note or so in the course of a recital, indulgent students have assumed that since the message of the master composer is so much more important than the little matters of technical details, they can improve upon Rubinstein and leave out a great many more notes. Rubinstein's playing in his youth was doubtless immaculate from the standpoint of accuracy. In his last years the bigness of his musical conceptions and the greatness of his soul were such that he burst all bonds to give his great message to the public. We can forgive Rubinstein anything: but in these days of keenest competition the student must look upon inaccuracies as unpardonable. The subject of accuracy is so important that we shall require more space for its discussion and it will be taken up in the next Section along with "The Basis of Fine Staccato."

This notable series by Mr. Lhévinne will be continued in the next issue of The ETUDE Music Madazine. We are delighted to inform our readers that we have secured a number of articles of this character from the greatest authorities. Each article sheds new light upon the subject of better pianoforte playing. The ETUDE has for years aspired to be the bridge between the student and the teacher and the great concert artists. Every article has a thoroughly practical bearing.

Magnifying the Memory

By E. Constance Ward

To BE able to perform from memory the works that have been studied certainly should be the ambition of every musical executant. Frequently the lack of ability in this line is because of insufficient self-confidence; but an even more common reason is the want of training.

To look upon memory as a matter of chance is too discouraging for those who feel themselves to be in the class without the "gift." Memory is a living part of the brain of every human being, and its state of development depends very largely upon whether we foster and nourish or neglect and starve it. Let us consider how the average, earnest-minded, keen student may cultivate it to the point where performing from memory becomes as second

Suppose we wish to memorize a musical work with a view to its performance. If possible, hear it played or sung by a proficient executant, so that the first impression shall be an aural one, and this as perfect as can be. Then, at leisure, try to recall its general form and any striking phrases which attracted attention. Try to hear it again, mentally. Now get the printed copy and traverse it visually, at the same time making an effort to hear it mentally. This will be found to be excellent practice and will doubtless restore some of the faded portions of the first impression. It now remains for us to go through with it again, applying our technic as far as we have mastered the instrument being used.

Absolute concentration is necessary whilst memorizing. Weak points must be strengthened till all are equally good. Test your memory often; but as soon as it fails, refer to the printed page. Do not waste time in guessing at what the music might be; for memory has a nasty trick of recording faults just as strongly as the right thing. If a measure is played once incorrectly, once correctly, and then again incorrectly, the incorrect impression will be much the more vivid. This is but natural: so the only safe method is to have the proportion at least six to one in favor of correct executions.

How to Think Intervals

By Lawrence D. Andrews

Here are some intervals: G-D, F-B flat, E-G sharp, A-C, D-E, F sharp-G. We shall assume that you understand why they are called a perfect fifth, perfect fourth, large (or major) third, small (or minor) third, large second, and small second. Now try to hear these intervals mentally. Do not go to the piano and play them. Listen mentally. Probably the process you use is somewhat as follows: "Let's see. The first interval is G to D -a perfect fifth. That reminds me of the key or G, (G G whiz, G haw, G major or G minor? when you mean G major, say so). These tones are 1 and 5 m G major. (Singing mentally) Do, re, mi, fa, sol-do, soldo, sol. There! I hear that interval." If you are not familiar with syllables, perhaps you simply hum the scale tones, using numbers, or a neutral syllable.

Then you probably follow a similar plan with the other intervals. You think the interval in the key of the lower tone, or, if the upper tone of the interval is not in the key of the lower tone, you think it in relation to the diatonic tone of the same name. For instance, the interval A-C is thought first as A-C sharp- 1 to 3 of A majorand then the C sharp made natural or possibly you think this interval as 6 to 8 of C major.

Now all this is good, for you are able thus to hear the interval. But the trouble with the plan is that it makes you think the interval in one certain relationship, whereas several relationships are possible. For instance, the third interval above, E-G sharp, is not only 1-3 of E Major, but it is also 4-6 of B Major, 5-7 of A Major, 3-5 of C sharp Minor, 5-7 of A Minor, 6-8 of G sharp Minor.

Considered as a separate interval in itself it is as much in one of these keys as another. But the process of thinking the interval, say as 5-7 of A Minor, is considerably different from thinking it as 1-3 of E Major. In the former case, one feels a desire to have the interval resolve thus: sol, si, do, or 5, 7, 8. But in the latter case, the interval does not create a demand for something to follow-unless one feels the second tone coming on a weak heat rhythmically, in which case it is the rhythm that creates the demand, and not the interval itself. The reason for all this different feeling is a matter which we are not going to discuss in this article. But anyone with musical feeling will recognize these demands.

We should be able to think intervals without putting them in key: that is, without thinking them as belonging to some particular key. It is true that they are generally used in key; but in much modern music they are not used with reference to any tone center. They are simply intervals without any definite key-relationship. If we would think and hear modern music mentally we must be able to think intervals without resorting to keyrelationship

This can be done by sensation and feeling rather than

Following is a list of the above types of intervals, with the sensation which they produce when heard as isolated

Perfect fifth: Hollow sounding. It will absorb another tone within itself. G-D suggests and will absorb B or B

Perfect fourth: Also hollow sounding. But though it can absorb another tone, it most naturally suggests another tone outside the interval. F-B flat suggests D or D-flat. The fact that the perfect fourth can absorb another tone within itself—A flat, in this instance—does not essen the force of the fact that most naturally the additional tone is felt outside the interval. What we want is the most natural sensation.

Large (major) third: This interval has a bright color, Small (minor) third: Dark color.

Large second: Dissonant; that is, "sounding apart." Small second: Also dissonant, but more so than the large second: Some would say discordant.

If you will play these intervals you will feel the effects which are mentioned. Play the intervals from many different pitches, and listen to the effects. Then practice singing them, using feeling to judge the interval in advance, and testing yourself with the piano.

Here is a suggestive plan of practice. Choose some tone, using the syllable "loo." Decide what interval you are going to sing, say a small third. Having played a number of small thirds before beginning this singing drill, and having come to feel the dark color which they suggest, you call up in your mind this feeling, and hear mentally the tone which you are going to sing. In this instance it will be G. Do not sing until you can hear the tone mentally in advance. Then sing the small third above E while sustaining the E with your finger or with the pedal. Then test out your answer by playing the the pedal. Then test out your entered by pusying the small third, G. Use the same plan with the other inter-teacher who really pires lessons."

vals, remembering always to judge by feeling, and vals, remembering the singing. You will in time acombear mentally before singing. You will in time acomb the ability to hear these intervals without reference any key, and this ability will be very valuable to you any key, and the distribution and the many cases where the interare in key to begin with.

THE ETUDD

No mention has been made of other intervals—sixth No mention has sevenths, and the diminished and augmented intervals because you should not bother about them until these the because you should not bother about them until these the When you have acquired this ability, you can learn to be the other kinds of intervals by playing them as isolate intervals, and analyzing their effect. To do this w must listen-really listen, not simply hear. One ample will suffice. Play a diminished fifth, say the inteval E-B flat. This interval is dissonant, but very pleasing It wants to contract. It seems to call for and suggest a other interval which is within itself: the interval F-A possibly F-A flat. Do you feel this call of the diminish fifth? It is true that it does not always do this in music but the tendency is there just the same. It is not neces sary that you should know what tones are demanded by diminished fifth, though that is a valuable aid. The inportant thing is to feel the effect of the interval and is use this feeling as a means of judging and hearing the interval in your head. You may follow the same the with other intervals, but do not try to do it all at once. you do, you will become confused, and you will then this that this idea is no good. But it is some good if you will use it. At first it may seem to work rather stiffly, Rea new automobile, and you may make many mistakes in indement. But if you keep at it you will be rewarded

Do You Give Lessons or "Hear" Them?

By Marlon C. Osdovil

Or course, giving a lesson implies hearing it. Do hearing it imply that the lesson is really given? Not's any means. Nine times out of ten, the teacher who custom, in speaking of his pupils' le ons, is to say, hear" instead of "I give" such and such lessons today uses his profession as a mere makeshit.

I was present while two lessons were in progre each under a different teacher. The best teacher spoke of his business of teaching thus 'Oh dear! For Teaching is a bore, a nuisance. I take it as easily as I can, of course, yet pupils are such innestors, you know with their foolish questions. Believe me, half the time I feel like a wreck when I'm through

I observed this man's first lesson Throughout, the teacher sat back in his chair, listless, minterested, "heard" scales, etudes, a piece played through, as he sale frequently consulting his watch, making few commer and these few were vague, non-helpful non-constructive

"That goes hadly; practice it stather week," of "This is pretty good; take the following page for you lesson next week."

The "piece" he played through for the pupil's benefit telling her in an indifferent tone to practice it till i sounded "so," then, glancing again at its watch, he dis missed her and perfunctorily greeted the next pupil

The next day I observed the method of another teach happened that this lesson was the fifth consecut one, yet no trace of fatigue or nerve fag was visible I could not but admire the genial, encouraging atm phere created between teacher and pupil. I marked the skill, the tact, the resourcefulness shown during the entire lesson. The pupil was not especially musical she was shy, afraid to do her best. With what kind ness and interest this teacher gently pointed out error and the best and quickest way to overcome them. Praise he gave, too, where praise could aid or could stimulat In a word this lesson was constructive, a lesson given.

"Are you through for today?" I asked this teacher "Two more lessons," he replied, cheerfully, "this po-one is a little late."

You seem unfatigued," I remarked, "yet teaching be hard work."

"Why so?" he asked quickly. "No work so vital interesting, so constructive as teaching seems hard to lover of his calling, the true teacher?" "Are not the pupils' many questions wearing?"

"The more questions the better," he answered prompt encourage them. Questions mean desire for know edge; they mean also a sure approach to the mind pupil I look upon a pupil's questions as a mutual as

helpful to them, interesting to myself." "Well," thought I, as I left the studio, "here is

Crossing the Hands on the Piano

By CLEMENT ANTROBUS HARRIS

An Interesting Phase of Piano Playing Discussed in Interesting Manner

just which composer was the first to write clavier music which called for the crossing of the hands. Certainly Domenico Scarlatti (1685-1757) was the earliest to acquire fame for the extent to which he practiced the device, so the following extract from his Sonata in A is in all likelihood among those instances which have



the best claim to priority.

This expedient is continued for eleven measures in suc-

Whoever the inventor was, the pianist owes to him a great debt; for he vastly increased the resources of the instrument, by a means at once graceful, useful and easy. His originality has rendered possible movements consisting of a compact passage in the middle of the keyboard, with an attendant part alternately below and above it: and either or both of these outer parts may be at a wide interval from the central section.

When the structure of the piece is either purely harmonic or somewhat contrapuntal in character, as in the quotation from Scarlatti first given, both parts are, of course, of equal importance. But in the case of an accompanied melody they are not so, and in such instances the compact middle portion may be either the integral or the attendant part. In Raff's Walts in C Major, second movement, the melody is assigned to the right



In the writer's opinion the quarter rest in the bass should have been omitted and an eighth rest have been placed after the eighth-note chord in the treble staff. The treble-clef passage can be played entirely by the right hand, but it would need a hand large enough to stretch an eleventh in some measures, and such a method is extremely awkward.

The melody is given to the right hand also in Floridia's captivating Passage de la Caravane dans le Desert, while the left hand plays a highly original and beautiful accompaniment in sixths. These sixths extend for eight measures and, with one exception, from the longest unbroken passage-that is, one without rest-for either hand over the other that is at present recalled. Perhaps it should be added that the right hand part is not confined to the middle of the instrument but begins the little melody at a low octave, then ascends, and afterwards descends, an octave with repctition.



There are of course many instances of accompanying a melody in this way; and perhaps the most familiar is in Roubier's Marche des Troubadours. Conversely, the stationary hand may have the accompaniment and the skipping hand the melody, Mozart gives us an example of this in the Tema con Variasioni from his Sonata in D.



Elementary students sharp enough to notice that, there being no rests in the bass-staff, the time is incorrect, born in 1747,

Probably we shall never be able to determine definitely should have it explained to them that this is intentional, since the left hand is not resting but playing notes written on the treble staff.

Sometimes the harmony is divided between the two hands, as in the following ingenious example from Raff's



In other cases the skipping hand simply duplicates a melody played by the stationary one. Of this, one of the best known of Mozart's sonatas Key of A gives an interesting instance.



Dussek's L'Adieu affords another case very familiar to a former generation.

However, more frequently the superimposed part is independent, as in all the examples preceding the last one. To make this upper part consist of a single note repeated several times, somewhat after the manner of an inverted pedal-point, and thus give a bell-like effect, is such a favorite device that special mention must be made of it. Domenico Scarlatti does it in the sonata already quoted, repeating the dominant (P) of the key (E) six times. And the eighteenth century English composer, William Shield (1758-1829) makes good use of the device in his minuet. The Countess of Westmoreland's Delight,



It can hardly have escaped the reader's notice that in all the examples so far given the left hand crosses over the right, not the reverse. This is the case in the great majority of instances. A little reflection will show the reason; a characteristic feature in the left hand part of pianoforte music is a single hass note (though it may be in octave form, on the first beat of the measure, followed by chords, or broken chords (Alberti bass), on the less accented beats. The note on the strong beat gives the harmonic foundation. Often the chords can be dispensed with or taken by the right hand, and the left hand spared to cross the right and play notes in the higher octaves of the keyboard. So great is the preponderance of left-over-right as to make instances of the converse action interesting. Observe the following striking example from von Weber's Rondo Brillante.



An entirely different class of passage which often occasions a crossing of hands is that which may be described as the cascade type. This consists of a series of groups of notes proceeding in one direction (more often down than upwards), in which the hands take alternate one who could not answer it. groups, thus, by appearing to tumble over one another, adding a visual to the aural effect of a cascade. The best known of J. W. Hassler's pieces, his Gigue in D Minor, affords a good and fairly early example-he was



This passage is followed by one in which the hands remain crossed without a break, counting from the last measure above, for nine measures, thus exceeding the example quoted from Pietro Floridia. The purpose of the crossing of hands in these nine measures is difficult to see, unless it is to give a chromatic scale to the right hand and a much easier part to the left one. Lovers, if there still are any, of that indispensable of our grandmothers, Thalberg's Home Sweet Home, will find several examples of this method of hand-crossing therein.

When a passage in single notes is divided between the hands, it is usual to turn upwards the stems of notes to be played by the right hand and downwards those intended for the left hand. In the case of eighth-notes or shorter ones, this grouping is often at cross purposes with the rhythm and creates a pitfall for the unwary. At first sight, for instance, anyone might accent the quotation just given from Hassler in groups of three. is not, however, what was intended; rhythmically it is in

By way of practical comment, perhaps it should be added that the hand which crosses over the other should rise well above it, describing approximately a half-circle, rainbow fashion. There are three reasons for this: It avoids the danger of one hand colliding with the other; it enables the moving hand to descend vertically upon its key instead of striking it sideways; and it is more graceful. Indeed, the movement, if well done, is one of the most attractive to the eve in pianoforte playing. A good exercise is to hold a chord down with one hand for a length of time and play notes alternately below and above



The sustained chord should be played at first by the right hand, and afterwards by the left while the right one crosses over it. The distance of the extreme notes should be extended as the study proceeds

A Double-Acting Question Box

By Rena I. Carver

Most question boxes are receptacles into which the curious place their queries to be answered by some human oracle.

Did you ever think of a box full of questions from which members of the class may draw slips at random? It is one of the best and fairest ways of conducting

Write the questions in theory, history and harmony ipon separate cards. Let each pupil draw six. Give a count for each question correctly answered. When a pupil can not answer a question correctly, let the neighbor to her right try; and keep going around the circle of the club or class until the question is answered or discarded (in which case the teacher or leader gives the proper answer). If one of the pupils, however answers the query properly, she takes the slip or card from the

At the end of the game the student having the largest number of cards wins the prize,

The game may be made a little more inviting if the teacher decorates the question box with paper with musical designs or musical pictures.

By Wilson G. Smith

To fully appreciate and understand the music of a country whose nationalism forms the basic principle of its art, as does that of Russia, it is necessary to become familiar with its intimate life, Geographic situation, social conditions, religious influences, and political tendencies, are potent factors in molding the trend of popular thought, aspiration and endeavor.

Art evolution, like the cosmic forces, requires years of eeaseless working to formulate a solid basis upon which the superstructure of artistic achievement is erected. It is a question open to argument as to the real value of nationalism in musical art.

Nationalism is circumscribed by geographic limitations, and at best represents but a segment of the universal circle of art. It is much like a dialect as compared with a language of universal import. For this reason an art that has a universal significance and appeal is more far- all else but it. Then, when the seeker wanders in search reaching in its influences.

Inspirational Cosmopolitanism

The older classics-Beethoven, Mozart, Haydn, Schubert-while tinged to an extent with nationalism, nevertheless possesses a certain inspirational cosmopolitanism that appeals to all nationalities alike, presupposing, of course, a certain amount of artistic culture. Racial types and customs are the outgrowth of environment and are amenable to change when surrounding conditions change, History tells us of distinct nationalities being lost through the dominating influence of conquering bordes. Customs that prevailed for centuries were so modified by invading influences that even the purity of language became dialectic and of mongrel type. The invading barbaric hordes of the north changed at one time the map of Europe, and resulted in the degeneration of Greece and Rome. The language of Homer and Virgil became in time an extinct tongue, and the art of Praxitiles a relic and survival of the once golden age of art's supremacy.

mention this to show the uncertainty of nationalism in art. True, it survives as historic records, but once the protecting walls of environment are broken, the mighty influence of alien forces soon disintegrate and dissipate, until what was once a distinct nationalism becomes either a shadow, or a stronger cosmopolitanism. It is another instance of the survival of the fittest

Strong Racial Characteristics

Among existing nationalities there is perhaps none with stronger racial characteristics than Russia. With the Czech, Pole, Moravian, Serbian and Bulgarian, Russia belongs to the great Slavonian family of languages. These in turn, with the Scandanavo-Saxon and Latin families belong to the Indo-European branch of the Arvan race, which had its origin in Asia Minor-the cradle of humanity. It is in Southern and Western Russia that the Folklore, with its tinge of oriental imagery, and the folk songs with their exotic colored melodies, are most dominant. Nomadic Tartars brought to the further north in fable and in song the traditions of their people. Oral transmission of these, colored by local environment and tradition, worked in many modifications, but the fundamental ideas and basic elements recall their common oriental origin. The far-reaching tionality steppes with their almost illimitable monotony of space, impress the mind with the same impaginative stimulus as did, to the oriental, the trackless Sahara. Elemental forces suggest to the human mind the presence of unseen folk; and forests, streams, mountains and valleys are peopled with creatures of the imagination. The Russian peasant mind is full of images of strange things. Desolate steppes, sombre pine forests, the parching sun in summer, and the dread white monotony of snow and ice in winter-all these are stimulants to the imagination. Lives that pass in the empty monotony of ceaseless labor, days that succeed days in toilsome slavery, days without hope of betterment and without one bright ray of aspiration.

Can we wonder that Russian literature is based upon tales of hopeless agony, and Russian music echoes the despairing cry of endless grief? This elemental life is one of mere animalism enslaved by ignorance and superstition. Little wonder, then, that the peasant mind is a rich soil for weird and uncanny imaginings. The Russian peasant, brutalized by his animal existence and drunk with vodka, reels home to his hut, making, through force of superstition, the sign of the cross to ward off the evil influences that his imagination pictures as besetting his

The condition of the Russian peasant is a survival of the dark ages when feudalism made might right, and the strong arm of force overpowered the gentle hand of justice. This, then, is why the folk tale and song took themselves greater universality.

for its theme the unutterable sorrow of the oppressed, and the impenetrable gloom of crushing and hopcless despair. For literature and song are but the reflection of prevailing conditions. Freedom of speech being denied them, the poor folk sang their grief in heart-broken melodies. Siberia-that modern Nemesis-hung over their heads like a pall of darkness-a living exemplification of Dante's inferno.

There is a fable that passes current among the Russian peasants that seems to typify the lowly life of serfdom, and permeates the life, literature and art of the great nation. It shows, too, how orientalism has penetrated the Slavic character.

A Flower of Subtle Fragrance

Somewhere out in the illimitable steppes there grows a flower of subtle fragrance and exotic bloom. It knows neither fading nor decay, it is deathless. Its presence is hidden by overgrowing vegetation and remains unseen until the sear breath of autumn with its blighting, chills of it, he may discover this flower of wondrous beauty. Its fragrance is unlike any other flower-ineffably delicate and odorous. Its delicate efflorescence is quite in keeping with its exotic perfume. And to one who finds this flower and breaths its enchanting fragrance, behold the secrets of life are open to him.

The stars commune with him in visible language, sermons he finds in trees and running brooks, elemental forces reveal to him the secrets of unending creation, the murmuring trees and singing birds commune with him; he learns the mystery of good and evil; he fathoms the depths of bitter woe and anguish, the wings of inspiration are his; hypocrisy, with its thin veneer of pretense, becomes an open book. Wealth with its delusive vanities, and poverty with its servitude-all the good and ills of life he understands.

But the finder of this flower, although he becomes superman when he breathes the fragrance of it, becomes a man of sorrow. He knows the tragedy of living. This fragrant flower is not one of happiness-this perfumed song of universal knowledge-it is the song of pessimism-the national song of Russia.

Beethoven's Program Music

By Sidné Taiz

In most of his writings there is such a skillful balance of form and spirit that many music students have been content to look upon Beethoven as a pure classicist. Probably the fact that his works almost invariably fill the classic mold of his immediate predecessors has had much to do with the formation of this opinion. And yet we have many proofs, and some of them from his own lins, that he at times had in mind more than the expression of pure, formal beauty.

Among his thirty-two piano sonatas, the Sonata Pathetique, Op. 13, and the Sonata in E flat Major, Op. 81, the three movements of which are designated Farewell, Absence and Return, certainly have unmistakable emo-

Among his larger works for orchestra which have a "story to tell," are the Eroica and the Pastorale symphonies. To these might be added the Op. 91, often known as the "Battle" Symphony, the four overtures to "Fidelio" ("Leonore"); the overtures to "Egmont," "Coriolanus," "The Ruins of Athens," "King Stephen." and the ballet, "Prometheus," and others less well known.

The superscription, "The hard-made decision," of the last division of the String Quartet, Op. 135, indicates the attitude of mind of the composer toward the work.

Schindler asked Beethoven as to his poetic intent in the Sonata, Op. 31, No. 2, in D minor, and the Sonata. Op. 57, in F minor, and received the reply, "Read Shakespeare's 'Tempest.'" To a query about the Lichnowsky Sonata, Op. 90, in E minor, Beethoven responded that he intended it to picture the love story of the Count and

Beethoven told his friend Amenda that, when composing the Quartet in F major, Op. 18, No. 1, he had in mind Romeo and Juliet in the Tomb Scene.

Intimate acquaintance with the works of Beethoven but emphasize the impression that in them there is usually a rather definite meaning, though this often cannot be put aptly into words. One of the secrets of the greater artistic and permanent value of Beethoven's compositions is that their emotional element is not so obvious as in such composers as Berlioz and Liszt, thus having in the child of reason. THE ETUDE

THE ETUDE How to Increase the Practice Time

By Grace White

Much has been said about the benefits or harm of a certain number of hours of practice. But how to make the most of whatever time is given to it is the point. Occasionally a student, increasing his practice time an

Occasionally a student, including in practice time an extra hour, is perplexed to find that it is irksome and extra hour, is perfectly mechanical and that consequently very little additional benefit is derived from the increase. The student has been accustomed to a certain routine in practicing and is at a loss to know how to use any additional time wisely. The question of physical endurance is, of course a matter of individual decision. Anything is easier to do when we have a definite aim in doing it. The aim in practicing should always be kept uppermos

Many musicians, with much concert discipline behind them, do first the thing they least like to do. Some days this is scales and technic, other times it is the concerto they have played for years. But they do i bravely and then go on to whatever interests them more Others devote the first hour to memorizing, feeling that they will develop more sureness when mind and fingers

Alternating Exercise

I know a musician who plays about five minutes of technical exercises, then a difficult page from a piece; another five minutes technic and again the difficult page, keeping up this alternating until the stubborn page has been played ten times without a mistake. This occupies an hour or two. Then at the next practice period the things best known are played, first slowly with the music, then from memory with the metronome, and finally as in concert. Another day this une musician will specialize on some one point in exevilling studied -picking out all the scales and passage ork or all the chords in a number of pieces and will work the first two hours that way, afterwards playing through with special attention to the d culties worked out. Again, the day will start with the enviest compo sition; the performer plays through lowly with the music; repeats each difficult passage n times: then plays the whole work from memory. with purely technical exercises, the lighter numbers are merely played through once.

The number of ways of arranging one's practice is unlimited. The same music may be used every day, but if the order of practice is changed and a definite aim for each minute's work kept uppermost, one will have the satisfaction of not merely using so much time for practice, but of making actual progress.

The Littlest Pupil in Recital

By Ruth L. F. Barnett

I once knew a little girl who, when asked to play would always answer: "My teacher says I musn't. You see I an just just beginning; but when I really know how, I'll love to play for you.'

Years afterwards I saw her again; and this time she played, but with apologies, for she was still painfully conscious of her shortcomings.

Now it is all very well for a teacher to trive for perwould rather be represented by their advanced pupils; but from a professional standpoint it is not the way to

The pupil who must not play to Mother's callers, getting no enjoyment out of what she has accomplished and is giving no pleasure to others, which after all should be the aim of those who undertake the study of

There must be always something unattained, but let that be a goal to strive for, not a stumblingblock in the

See that your little pupils have something memorized to play for their friends; and when you plan a recital by all means look up some tiny tune for the littlest one of all to play. If you choose material within the pupil's grasp and insist upon thorough preparation, you need not fear for the success of the performance. The audience will be delighted and you will have made a profitable investment in good will. Then when your pupil is able to do more ambitious things she will not be overeome that awkward shyness that so often forces a capab player to make a very poor impression.

ART is the child of feeling and imagination; science

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Arthritis and the Pianist

A young lady of twenty-two writes in part as follows:

justine the not ten years I have taken bessen as for all seasons. Have had arthrilis for a year and a half, and my left hand has become very stiff, and my left hand has become very stiff, become for fourth in the state of the

Most of us who attempt to play the piano labor under some sort of handicap—fingers too limber, too stiff, too short, too long, and other deficiencies. But let us learn of Demosthenes, who triumphed over apparently insurmountable physical obstacles and became the greatest of all Greek orators. After all, it is not mere technic that counts, but genuine musical temperament and enthusiasm. Fortunately, the range of piano compositions is very large, and by choosing those that are best fitted to one's own pecularities, one can find plenty of excellent music to play.

If your left hand is so limited, for instance, learn pieces such as Schubert's Impromptus, which depend mainly on the right hand. In other words, fix your attention on compositions which you can do well, and leave the others to those who are better fitted for them. Many people make themselves miserable by hankering after the unattainable when they might have a happy time applying their special abilities to the best advantage. Of course you can hardly hope to become a virtuoso unless your hand recovers from its stiffness. But you ought to be able to play in a manner that will give much pleasure to yourself and your friends. Also, if your talent lies in that direction, you may become a good eacher. Meanwhile, try in every possible way to minimize your limitations. Exercises for relaxing hand and arm should be continually practiced, for such relaxaion is the first condition toward fluent playing. Do not worry over mere rapidity, since the ability to scamper over the keys is not of primary importance. But strive put meaning into your music, and to bring out its hidden beauties, together with the inspiration which prompted the composer to write it and your playing will make up in significance what it may lack in tech-

In regard to other questions which you ask, I suggest the following answers:

1. Grieg's To Spring is of about the fifth grade. 2. Mason's Touch and Technic is an excellent book for finger work. Any good five-finger exercises, prop-

erly applied, will strengthen the finger joints. 3. So far as I know, Leschetizky did not himself publish any book on technic, although expositions of his "method" have been put out by some of his pupils.

4 Purely technical studies, such as those of Czerny may profitably be alternated with modern interpretation studies, such as Foote's Nine Etudes, Op. 27, or MacDowell's Twelve Studies, Op. 39

The Stammering Habit

Two letters ask for advice about that pernicious evil, the stammering habit. Here is number one:

I have a pupil who was at first nainstaking, but as time went on and she paneed wherever a difficult of the part o

The other letter is as follows:

A number of my pupils are in the habit of playing carelessly. They will strike the note above or below the correct one and then immediately shift to the right one. What am I to do?—M. K.

Stammering in speech is the result of a nervous attempt to talk faster than the person can properly adjust his vocal organs. Just so, stammering on the piano means an attempt to go faster than one can formulate the proper finger motions. And the cure for both is found in slow and distinct utterance. Calm the pupil down, and set for her a tempo so slow that there is plenty of time this he not a practical plan, have some frank and sincere of the word.

her practice a new assignment for at least a week with one hand at a time, counting slowly and evenly. Then, in putting the hands together, have her play each measure by itself-four or eight times-until it can be perfectly rendered. Have it understood, too, that if she should "stutter" over a note she must play the measure in which it occurs at least four times correctly, in succession.

Supplement such work by playing each week with her some duets that are well within her ability, insisting on absolutely strict time, even if it is very slow. And in general, be careful to assign music that is not too difficult, keeping her on easy music until she learns to "watch

Classie Teaching Pieces

Please give a list of a few teaching pieces in grades 1, 2 and 3 by the great composers, such as Schumann and Chopin.—M. K.

Except in simplified editions, the compositions of the great masters are mostly in the advanced grades. Chopin, for instance, has written practically nothing in the grades you mention. I suggest the following, however:

	Grade
Bach—Twelve Little Preludes	2-4
Beethoven-Sonatines in F and G	2
Minuet from Sonata, Op. 49,	
No. 2	3
Mozart-First Three Compositions	2
Schumann-Melodie, Op. 68, No. 1	1
Soldiers' March, Op. 68 No. 2	1
Hunting Song, Op. 68, 7	2
Wild Horseman, Op. 68, No. 8	2
Curious Story, and Happy	
Enough, from Op. 15	3

Counting Time

Is it necessary to count atond if the rhythm is very simple or after a piece has been practiced a while? My pupils, especially the older ones, lose interest if required to count continually.

A pupil should always be able to count everything aloud, and should be required to do so as long as his tempo is fitful or irregular. Otherwise, the continual droning of 1-and-2-and-3-and-4-and is distressing to both performer and neighbors. Teach the student to realize the time-beat by proper phrasing and accent, and he will need no further artificial stimulation.

Studying Without a Teacher

A lady writes that she has advanced as far as local teachers can carry her, and asks for advice as to continuing by herself. She says further:

I have finished the Twenty-nine Selected Studies from Clement's Gradus ad Parnassum, which I am able to play fluently and in rapid tempo, and am now studying Henselt's Characteristic Concert Studies, Op. 2. Would like to take up some pieces that are not more difficult than the last-named studies. Can you suggest a selection!—A. M.

In his Memories and Milestones, John Jay Chapman gives this keen definition of what constitutes an artist; "An artist is a man who has had the good fortune to receive sufficient instruction at one time, and to be sufficiently left to himself at another. Severe training and utter neglect-he must have had both. Depth of feeling, accuracy of intellect, experience in the vehicleall these things go together, and there is no royal road to them. And behind them is the force that somehow works its will and releases a new personality into the

world." If you have had this "sufficient instruction," it is perhaps a streak of good luck that you are now left to your own devices, so that you may acquire self-reliance and may develop individuality of expression. But to succeed, you must pin yourself down to system. Plan out and observe your hours of practice just as carefully as though you were preparing lessons for a teacher. Set yourself certain stunts of learning new pieces, memorizing portions of them, reviewing and perfecting material formerly studied. In this way build up a program of pieces, and when these are learned, play them somewhat formally to a group of friends in a little recital. Before this last event, if possible, go to some experienced teacher and get him to criticize your program. Or, if

to think out each movement before it is produced. Have musical friend pull your performance to pieces; and profit by his suggestions. I append a short list of compositions for you to start on. The first five furnish good program material, and

the last two are for more extended study: Alabieff-Liszt-The Nightingale.

Chopin-Nocturne in C sharp minor, Op. 27, No. 2. MacDowell-Polonaise in E minor. Paderewski-Theme and Variations. Rubinstein-Fifth Barcarolle, in A minor Bach-Chromatic Fantasy and Fugue.

The una corda Pedal

Beethoven-Third Concerto, in C minor.

In the August issue of Time Erron, you state that the set petal in the grand plane shifts the action along so that the hands the hand the handres seek strike on two, instead of three things. I have always understood that the action-shift causes the hammers to strike on ore, not fee strings, as you state. Please explain—M.

In early grand pianos the soft pedal had an attachment which made it possible for the player to shift the action so that the hammer struck either two strings (due corde) or only one (una corda), instead of the regular three. This shifting pedal was introduced by Johann Andreas Stein (1728-1792), the "founder of German pianoforte-making," who first used it in his Saitenharmonica, in 1789. He called the one-string attachment the Spinettchen (little spinet). In some of Beethoven's later works he specified minutely whether the una corda or the due corde are to be employed,

For some time, however, the real una corda has been relegated to the limbo of other obsolete devices, such as the bassoon bedal, the céleste bedal and the drum bedal. But the term una corda has illogically still been retained, notwithstanding that the hammers now strike two instead of three strings, when the soft pedal is depressed. For further details, I refer you to the History of the Pianoforte, by A. J. Hipkins.

The Sonata Pathetique

(1) Please explain how to play the 22nd measure in the second movement of Beethoven's Sonata, Op. 13. Also (2) should the part heginning in measure 37 be played at a faster tempo than the first part?

(2) Taking the first part of the metronome pace =60, this rate may be quickened during measures 37-50 to 1=66, or possibly 1=72. The prevalent tendency to play this restful adagio movement too rapidly should be carefully avoided. We are prone, in these hectic days, to hurry up the leisurely pace of the classic epoch until it becomes a travesty on the composer's original idea.

(1) Measure 22 should be played by beginning the first of the three grace notes directly on beat 1, thus:



Do You Know?

THAT the bagpipe dates from classical Greece and Rome? Irish bagpipes are known to date from the fifth

That the first form of bars were not straight lines drawn across the staff but V-shaped marks? This was followed later by oblique lines drawn across the staff. It was not until the middle of the seventeenth century that bars appeared in music issued in England.

That the word burden, so often found in old literature relating to song, was really the nonsense syllables used as a kind of chorus, such as "Hey, trolly, trolly, "Hey Nonny Nonny?" It has no connection with the word burden meaning to carry but is derived from the French Bourdon (late Latin Burdo a drone bee), the drone of the bagpipe. Our ancestors used to sing "Het, trolly trolly," little dreaming of the twentieth-century meaning

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WHAT GOETHE WROTE OF

MENDELSSOHN visited Goethe, the great German poet, for the last time in 1830, when he was in his twenty-second year He stayed a fortnight. After the visit, Goethe wrote to Zelter, Mendelssohn's teacher, and said, as reported by M. E. von Glehn in his book, Goethe and Mendelssolm: "His (Mendelssohn's) coming did me a great deal of good, for my feelings about music are unchanged; I hear it with pleasure, interest and reflection; I love its history, for who can understand any subject without thoroughly initiating himself into its origin and progress? It is a great thing that Fclix fully recognizes the state to going through its successive or as necessary for the musician as read-istages, and happily his memory is so good ing literature at sight is for anybody; yet him to understand a new work to recall in instrumental music. Take a violinity downwards he has brought Haydn, Mozart him my warmest blessing."

Mendelssohn tried hard to make Goethe love Beethoven's music, but the good Ger- day to an accomplishment. teen terrifying. Berchoven and Goethe reading instead of being a pleasure is only new music not odifficult, will work won-land met, but no friendship followed, a laborious study, music is given up, and ders. Also practice with an orchestra or There is great truth in this—a truth Beethoven had been three years dead when the piano closed not to be reopened. the above letter was written, and the greatness of his genius was no longer open can keep up his music all his life. He may in keeping time. Try it.

Fortune is not on the side of the faint-Sophocles.

BACH'S KEYBOARD TECHNIC

"JOHANN SEBASTIAN BACH is called the greatest clavier-player of his time, perhaps of future times as well," wrote Adolph Kullak in The Aesthetics of Pianoforte-Playing . "The chief characteristic of his style is said to have been extreme distinctness of touch. This was attained through the following method. Bach held the five fingers so bent that their tips were brought into a straight line, each finger being held in this position over its key, ready for panying this position, (according to Forkel) was that no finger fell, or was thrown upon the key, but must be borne down with a certain sense of power and mas-tery over the movement. This power, bearing upon the key, or the degree of pressure, must be sustained in equal strength, namely by not lifting the finger directly up from the key, but causing it to slip away from the front end of the key by gradually drawing in the fingertip towards the palm of the hand.

'In passing on from one key to another, this degree of power or pressure bearing old English music with Arnold Dolmetsch, of eight between my feet. on the first tone is thrown, by this slipping accompanied by the old-fashioned instru"Dolmetsch, scated with his back to me, away, with extreme swiftness upon the away, with extreme switness of the following finger. This method, by means viola da gamba. . . It happened that to continue with my song, but when a of which Forkel seeks to explain the great once while Dolmetsch was accompanying young girl burst into a gugde of merriprecision of Bach's touch, stands in direct me on the harpsichord, as I sang Heary ment, the whole audience went into shrieks vocal cords vibrate at half, a third. 2 opposition to our modern style, which founds the principle of touch upon the Engines,' I observed a cat quietly walking movement of the whole finger (not as across the back of the hall. He glanced harpsichordist, turning to see the cause of ing duets with himself. Bach did upon the finger-tip alone) re- up the middle aisle and caught sight of the disturbance and catching sight of the Bach for upon the ingest of the finger-tip only in special cases. sympathetic friend, for I am fond of the finger-tip only in special cases. sympathetic friend, for I am fond of the special cases are special cases. in of the interest only in special case, symplanear training to the further statement that Bach played animals. A dog has come upon the stage at the beast, which with a savage your scale. The instrument is called an "old" The further statement that have played at my feet for sprang into the air, almost into my face, phone." The heavy odors such as vanilla the fingers that it was hardly perceptible, can be explained only from the light action footlights, and at a concert a bat kept flyaudience continued so long and loud that are peppermint and citronella. of the instruments then built. of the instruments used built. In g about 12 the fiture, for to that sort of creature I am stage, not to return for many minutes." fingers to perfect equality. All were alike in strength and usefulness, so that

double-notes, and runs, simple and double trills even trills with accompanying

melody in the same hand, were executed

with equal case.

The Musical Scrap Book Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE IMPORTANCE OF SIGHT-READING

many pianists make little effort to develop the symphony heard the previous night, or reading an orchestral part at a moderately amples of all kinds. From the Bach period this important branch of their training, to give him beforehand a taste of the rapid tempers of all kinds. From the Bach period this important branch of their training, to give him beforehand a taste of the rapid tempers of the rapid temper No doubt much more effort is involved, opera to be heard on the morrow. A good tensity of a note, together with its par-A pianistic sight-reader has to solve rid-reader is always prepared to take part, ticular expression, must be determined in clear ideas of the great modern masters of dles of fingering, rhythm and chord- without previous study, in ensemble play- the fraction of a second and the solution technic, and lastly has made me understand structure, such as we do not meet with in ing; he can accompany a song, he is of the problem given almost instantant his own productions, and left me plenty to reading prose. But it can be done by far always ready under all circumstness. think about in himself. He took away with more pianists than is thought. "Reading "It is only by work that we can attain will not return. And all of this with a (at sight) is of no less importance than this end. No doubt a pupil's natural nicety of muscular co-ordination and a It is significant that Goethe omits the execution especially for the anateur," says ability must enter in a great or less degree precision of bow-arm and finger than to significant that scenic omit the execution, especially no the anateur, says anilty must enter in a great or resource, including that imme of Beetheven as among those whom H. Parent, in The Study of the Pinn. "A into the results obtained; without shames the finest of the munual arts. Mendelssoln "brought to Hirotake Thin, time comes, indeed, when there is no work, the ability, however promising it Compare the results which we all see longer leisure to devote several hours a may be, will produce nothing serious or attained every day with the solution of a

musical thoughts.

MEVERREER'S INSPIRATION

lasting."

gale," wrote W. S. Gilbert in "the Mi- guests he hastened from the room to his of well-trained musicians A musician kado" and apparently Meyerbeer, composer musical chamber and left them to take who is slow-witted is rarely met. of "Les Huguenots" and many other care of themselves for the rest of the notable operas agreed with him. From a evening.'

thunder, the flash of lightning and down- loved to walk bare-headed in the rain. He pour of rain. In order more fully to ex- even "invented" the rain upon occasion and MUSICAL I-CARL REINECKE pose himself to the stimulating effects of was in the habit while composing of pourthe elements he had constructed for him- ing cold water over his wrists and head self at the top of his house a room whose from a pitcher regardless of where it fell. sides were entirely of glass, and here he From this arose much of his trouble with would hasten at the approach of a storm his landladies, no doubt. But we who lis- may deny ourselves much of the comfort of and amid its fury would have a rush of ten to his music have reaped the benefit of life; but music we must have or shrivel "There is a story about him to the many other works. Beethoven loved politician. effect that once when entertaining friends nature in all her moods. Chopin is said to The Scientific American says that almost at dinner he heard a distant rumble of have written the Raindrop Prelude as the the first parlor car used on American lines

SH-SH! CATS!

reminiscences, A Quaker Singer's Recol- walked up the aisle, leapt upon the stage, lections, the late David Bispham tells the arched his back, rubbed his fur against my following: "During the autumn and winter leg, elevated his tail, and purred with great of 1895 I gave a number of concerts of satisfaction as he made a series of figures ments, the harpsichord, the lute and the saw nothing of what was going on. I had Purcell's remarkable 'Let the Dreadful of laughter a considerable time in the glare of the and dashed away. The laughter of the represent the lower notes. The higher notes

In his highly entertaining volume of not partial. But at this concert the cat

"Presently the distinguished Belgian

Among the vast number of readers of THE ETUDE there must be thousands Among the vast number or reasons as the state of the stat who come across cuppings was a second of the second of the

THE MENTAL DISCIPLINE OR

Music teachers who occasionally confront the parent who asks scornfully "What's the Use of Music?" may find interest in some remarks made by W. I Fay in a speech to the New York State Teachers' Association. Mr. Fay is supervisor of instrumental music in the schools of Rochester, but has also taught Latin and algebra, the last and admittedly "useful" study. "As a mental discipline, music is invaluable," he says, "and in my opinion, the most effective of any subject in the curriculum, without exception. In no subject taught in our schools is Reading music at sight would seem to have only a few minutes daily to give to there required such promptness and accu-READING MUSIC at sight would seem to have only a few minutes cany to give to the solution of a given problem as be as necessary for the musician as read-his instrument, but they are sufficient for racy in the solution of a given problem as problem in Latin or algebra, Having "If once the repertory is exhausted, if Half an hour a day, given to reading taught both. I delicately draw a veil over

choral society, even with a singer or vio- that should be brought home to more "The good reader, on the other hand, limist, will provide excellent routine drill parents and school teachers. It would be untrue to say that musicians as a class are "more intelligent" than any other trained and educated people; but quickness of perception, and quick mental adjustment "There is music in the growling of the served, and to the astonishment of his arc perhaps the most common attributes

WHAT natural qualifications must a press clipping we learn that "Meyerbeer" It reminds us that Beethoven was also song-accompanist possess Firstly, by gathered his thoughts amid the rumble of tremendously influenced by storms and must be earnestly musical; secondly

MUSICAL NOTES AND NEWS

"We may do without many things; we it in his "Pastoral Symphony" and in up," says "Uncle" Joe Cannon, the veteran

thunder just as the soup course was direct result of being storm-bound by rain. was especially built for Jenny Lind, when she made her tour into the wilds of the United States under the management of P. T. Barnum. She jokingly called it her "parlor car," and the name has stuck. The seats of an ordinary car were removed and replaced by chairs, tables and other furni-

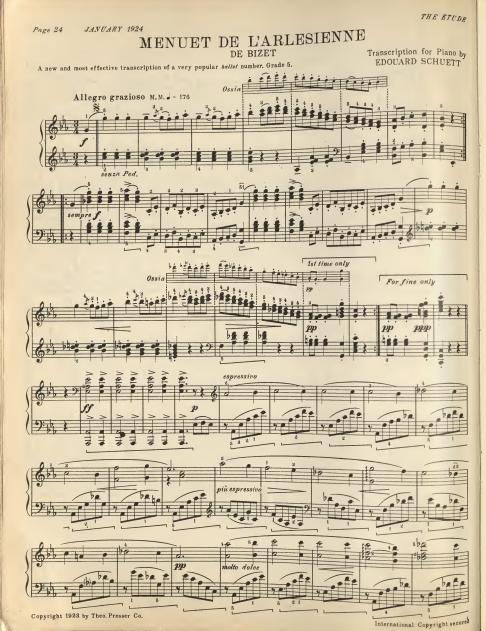
> The Department of Phonetics at University College, England, has discovered a window cleaner named Strathie Mackay. who can sing the ordinary C in the treble clef, while also singing the C in the bass. Professor Jones says he makes one of his fourth or fifth the rate of the other, at will. He ought to get a vaudeville job sing-

The New York Times reports an instrutoothgmis, and at a concert a last expense and a concert a last expense we performers were obliged to leave the monious blend, for instance, would be the chord of C." Fine 1 Now tell us, what would the smell of a diminished seventh be

upright disposition.

To Blanche THE ETUDE TREASURED MEMORIES WALLACE A. JOHNSON, Op. 102 An expressive reverie requiring a clear singing tone. Grade 32. Slowly with much expression M.M. -48 00 8 8 8 8 0" 0" 0" 0" 0" 0" 10 0 0 0 0 0

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JANUARY 1924

MARIONETTE THEATRE

RICH. KRENTZLIN, Op. 92

A graceful gavotte in semi-classic style. Play distinctly and not too fast. Grade 3.

Allegretto M.M. = 108
Coquettishly, gracefully
3

Provokingly P Complaining













THE ETUDE

SONG OF THE PLOWMAN

A vigorous left hand melody with contrasting finger work in the right hand. Grade 3.

FRITZ HARTMANN, Op. 207















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THE ETUDE

FROLIC OF THE DEMONS

GALOP CAPRICE JOHN MARTIN A showy concert Galop to be played at top speed SECONDO Allegro molto M.M. J=144









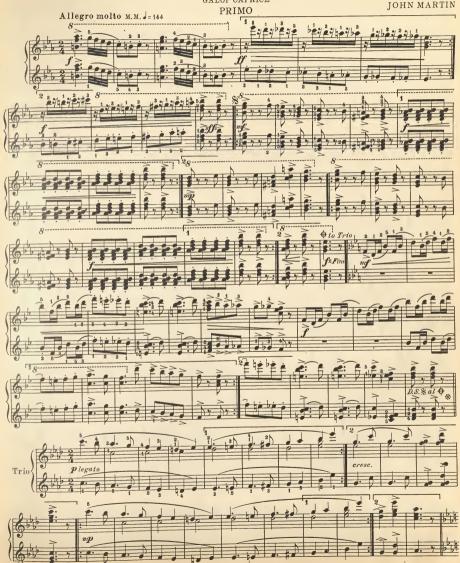


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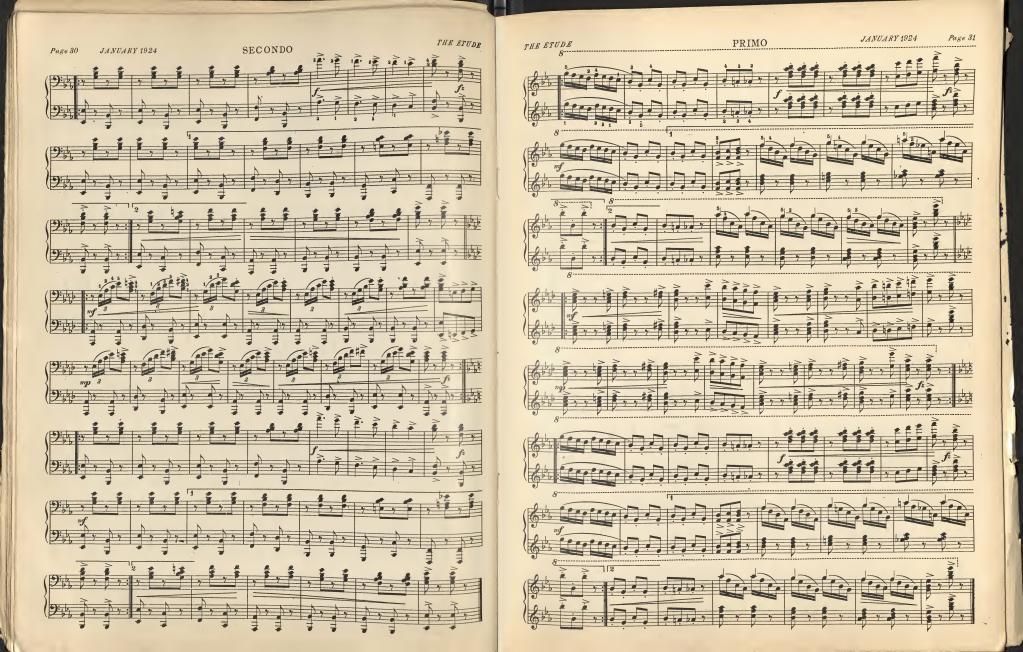
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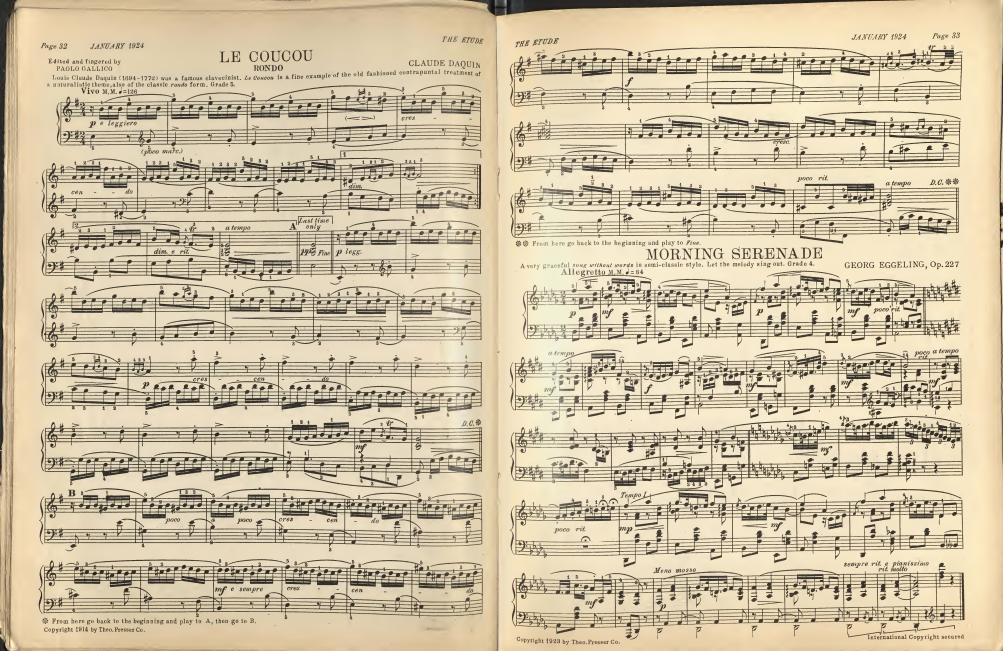
FROLIC OF THE DEMONS

GALOP CAPRICE



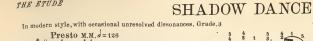
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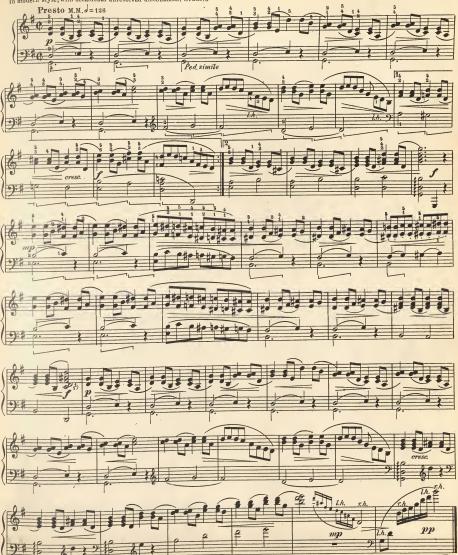


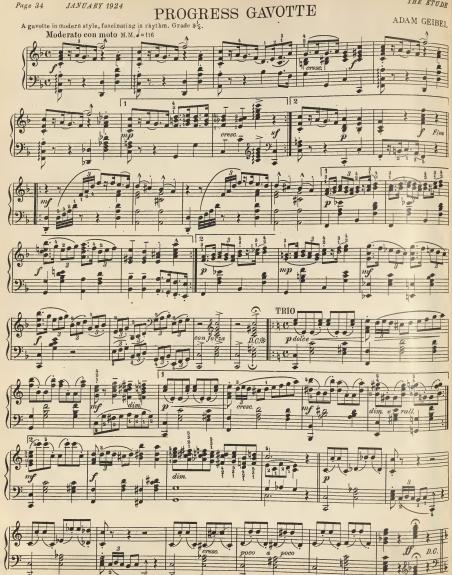


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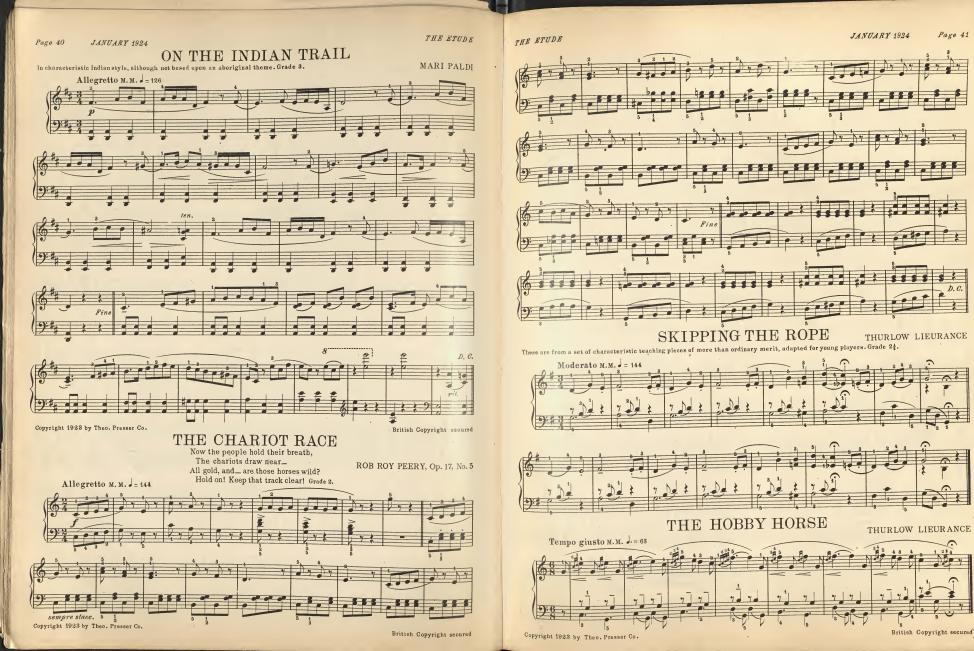




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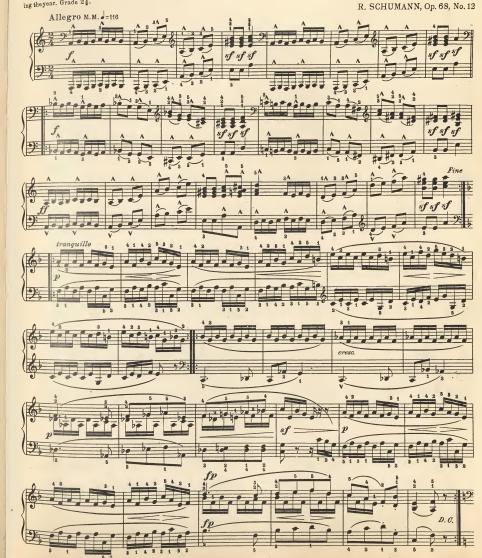


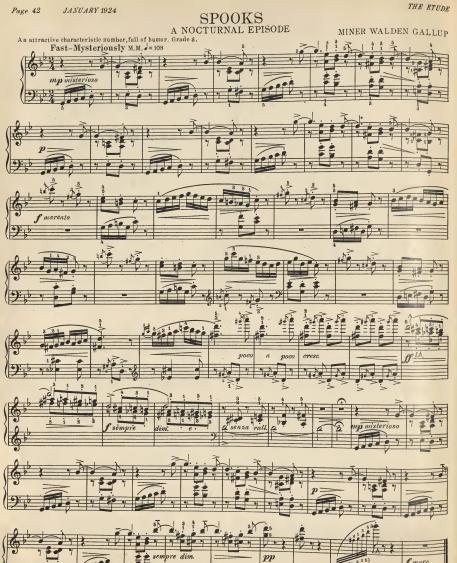
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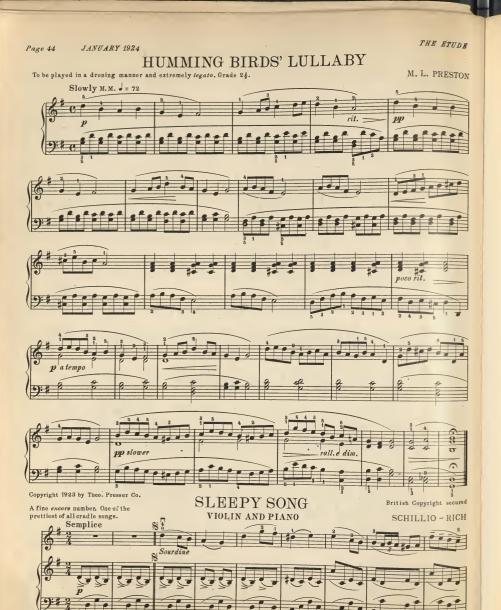
KNIGHT RUPERT

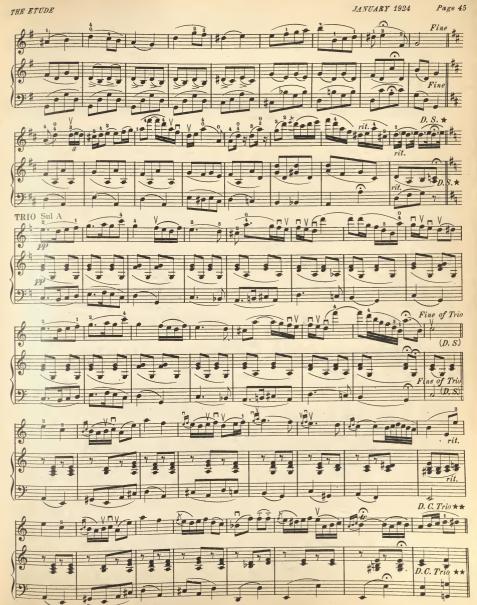
Ruccht Ruprecht is the European Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during theyear. Grade 24.





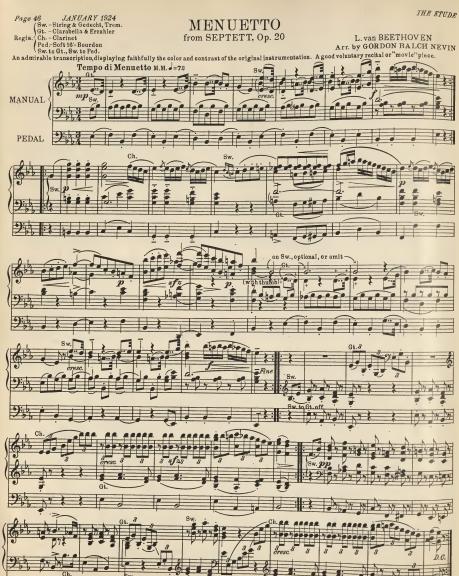
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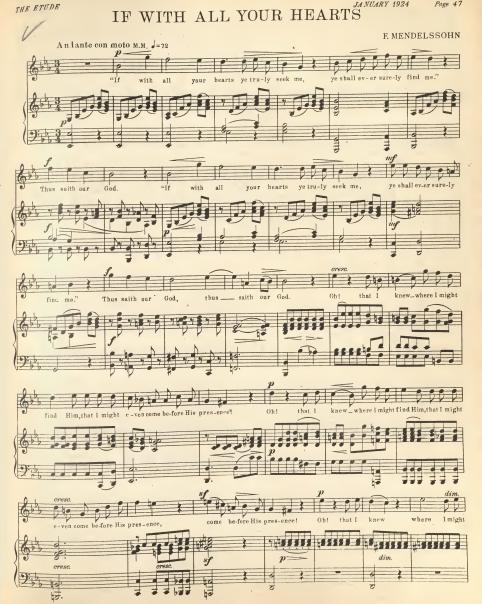


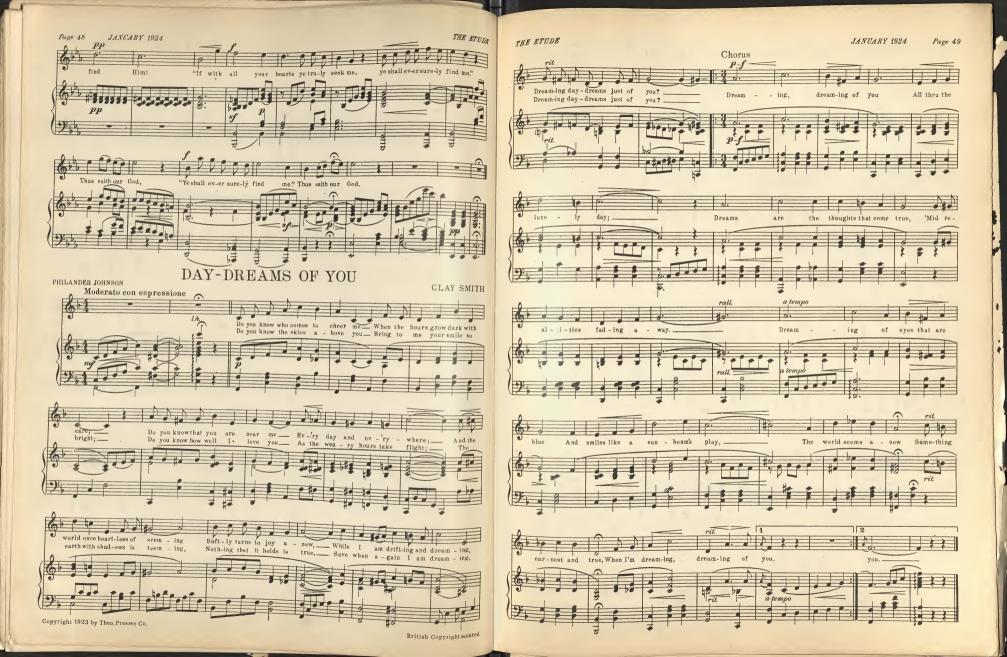
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** From here go back to Trio and play to Fine of Trio, then go back to S and play to Fine.



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Their songs re-veal, dear, my love steal, dear, with Copyright 1928 by Theo. Presser Co.

Facts About French Composers

WHEN Lully (born Italian, 1633-1687) advanced years he devoted himself to paintwas dying, his father confessor forced him ing, and great painters lauded his efforts. only burned a copy."

burned Rousseau (1712-1778) in effigy, out straight." after the performance of his opera "Le Auber (1782-1871), master more espe-Devin du Village," the composer said, "I cially of Opera Comique, and idol of the

Gretry (1741-1813) said of his teacher

to put the scores of his opera "Achille et Halévy (1799-1862) so indulged his Polyxene" in the flames because if its vo- fancy for fortissimo climaxes that they polyscene in tender because it is vo-luptousness. Later when he thought he was became the but of many jokes among the recovering he said to a friend "S-h-h-h, I German critics. "Punch" of Vienna said when the musicians of the orchestra that "Halévy made the brass play so loudly the the musicians of the orchestra that the French Horns were actually blown

don't wonder that they should hang me audiences of his day, was absolutely indifnow after having so long put me to tor- ferent to renown. He never attended the performance of his own pieces, and dis-dained applause. The highest and most valued distinctions were showered upon of music, "What made us tremble with fear him; orders, jeweled swords, diamond was to see him knock down a pupil and beat snuffboxes, were poured in from all the him; for then we were sure he would courts of Europe. Innumerable invitations treat some others in the same manner, one urged him to visit other capitals and revictim being insufficient to gratify his ceive honors from all the courts of Europe. But Auber was a true Parisian and Cherubini (born Italy, 1760-1842) lived could not be induced to leave his beloved most of his artistic life in Paris. In his Paris.

By Experience I Have Found That

By Nell V. Mellichamp

THE few minutes spent in waiting for memory when the school term begins in special interest marked, make interesting dren will do a good bit of helpful sight reading. A box of musical puzzles reading during the holidays, and there affords much pleasure to the little ones; will be less lost technic in September. of 4/4, 2/4, 3/4 time, pleases all begin-ners. They will soon form the habit of or without metronome rates. This accusarrive at the Studio.

Hymn study is splendid preparation for A welcome change in the lesson routine Bach. Have the pupil play each voice, is to put aside the regular work and ask Soprano, Alto, Tenor, and Bass separately the child to give you a concert. He may and carefully. Explain part singing, pretend-and children love to make be-Then when Bach Inventions come, fol- lieve-that he is one of the great pianists, lowed by the fugues, they will not seem and is giving a concert to a large audi-so formidable to the young student.

play the greatest number of pieces from cert lesson.

the preceding pupil to finish at the piano, the fall, will do much to stimulate summay be profitably spent by the child. mer practice; and if patriotic songs and Copies of the ETUDE, with articles of hymns are included in the list, the chil-

while some task such as marking off mu- In preparation for two piano work, sic into measures, or writing a line each have pupils play scales, arpeggies, and looking for something to do when they toms them to the sound of the other piano and helps them to keep strict time.

To offer a prize to the student who can greatly strengthened by an occasional con-

The Etude Monthly Test Questions

Musical Questions You Can Answer Through This Issue of The Etude

The answers will be found on the pages given in parenthesis. What is the most important element in the success of the Italian-born

What operas did Berlioz know from memory when he entered the Paris Conservatoire? (8)

What are the Foundations of Piano Playing? (8) What is the test of a Beginners' Instruction Book? (9)

Who was the first to construct Overtures from themes to appear later in the opera? (12)

What composer was so fond of working in the open air that he would have a piano moved out of doors for the purpose? (12)

How shall we learn the principle of free moments? (13)

What are the differences in the limitations placed on the interpreter of Classic and of Romantic music? (14)

What is one absolute necessity for the professional accompanist? (15) What composer was the first to make notable use of the crossing of the hands in playing the piano? (19)

Did Beethoven ever write "Program Music"? (20)

Which is the Una Corda pedal of the piano? (21)

Have you achieved proper delicacy in your piano playing? (17) What are the chief causes of vocal fatigue? (52)

What length of study is necessary to become a professional musician? (55)

How are the pedals best used in hymn playing? (56) How shall we prevent slipping of violin pegs? (60)

How shall musical phrases be inflected? (62)

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work, and they become developed,

Clear the Head

must be performed which cause the breath-

good condition that they will respond much

more readily to the big demands made upon

tain amount of immunity to the usual fa-

tigue; and this in turn would be conducive

to the singer doing his work most of the

time under favorable conditions which

would engender self-confidence and sure-

ness in his vocal efforts and help enor-

mously to kill that very great defect -self-

to fatigue of the voice. Individually they

are well known; and I shall be happy if I

have succeeded in showing that they can

vented at their source

ing muscles to work.

MOCAL fatigue is a lethargic, lifeless. relaxed condition of the muscles which produce voice. In its incipient stage it causes the singer to work a little harder for the amount of voice usually to be had by normal efforts. In its advanced stage it approaches a state of aphonia, which means absolute loss of voice for the singer unless a long period of rest is taken followed by very careful voice training to be done only when the individual is physically fresh and

The object of this paper is to establish the fundamental causes of vocal fatigue and to suggest sane and practical ways of avoiding it and of curing it. There is no desire to lay down pedantic rules that must be followed by each and every student, but rather to approach an old and vexatious subject from a new angle. In other words, I attribute many of the failures in singing (and, for teachers, of their failures with students) to the fact of the student not keeping in physical condition for his task, I do not refer here to the hygiene of the voice or throat, nor to the abstract or spiritual side of singing, but purely to the

in most cases; for a wrong way of singing physical condition of the student, who, time in which to sing. gradually becomes accustomed to that

causes of vocal fatigue, such as over prac- singer at the moment of making an audi- nor indeed coerced, to study the basic can do to-day" to "put off until to-morrow tice, the heavy strain of a long recital or tion the favorable outcome of which may forms of tone production long enough he- what you cannot do to-day" and save the operation follog archia of a foliage recitation of a foliage recitation of the control of the co stances as at the end of a tiring journey, parable to that of a football player at the well grounded; when the teacher is met on the minor and well known causes of temon a cold, or for instance, after the dance of end of a hard game. the seven veils in "Salome," let us examine.

Blood Tells

beings, reflects an one in one many worst in the case of the should shape be the state of the should shape be the shape of blood that feeds his vocal chords depends in this condition, while on the other hand, "First Aid" to all of these by having a singer, by the observance of the main thing so much the quality of the tone. The if he is accepted he disdains the earth, simple knowledge of the modifications that of keeping the body in a state of singer's vocal chords act for him as a sort treads on air and sings well at his first re- taking place in muscles when exercised, physical fitness, will find the muscles able pheric pressure, blood quality! When a The ordinary actions of life require a exercises will be doubly effective, freshen-them for singing. person speaks with a clear, ringing voice less expenditure of nervous energy, as they ing up wonderfully the tired voice, through

If all the elevators in Carnegie Hall that person is, at the time, reasonably sure are habitual and more automatic; but the teacher's skill in assisting the individual should fail to operate one day and the to be in pretty good physical condition. I singer has to perform an extraordinary acto be first in a right physical state, have heard that in Italy the singers often tion, one requiring a voluntary and powertake a little carbonate of magnesium from ful effort of the will, for to sing he must time to time during the day to lighten the use intellectual force as well as muscular blood and thus insure a clear voice for the force and exercises requiring both of these performance of the evening. That might forces are the most fatiguing, be a dangerous practice in northern climes; for by thinning the blood we lay ourselves open to chills; but we can have recourse

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

"When the Voice Gets Tired"

What Causes Tired Voice. How to Remedy It. The Physiology of Vocal Fatigue

By Frederic Warren

(From a Lecture Delivered Before the New York Singing Teachers' Association.)

state caused by the waste materials of arriving at his lesson, most of the time, singing too long in one way. I mean by Obviously, the first and outstanding cause broken down tissue. As the blood is busy instead of so rarely, in the most favorable that when a difficult phrase or a high note of vocal fatigue is a wrong way of singing. for a period of from two to four hours, condition to sing. Probably most teachers is sung repeatedly in the effort to get in That, however, is what I call a local cause, and after prolonged exercise much longer, do speak to pupils regarding a regular right, or to sing an aria through several in carrying away this waste, and rebuild- normal life, such as sufficient sleep, steady times in succession. By this driving of the is so very often the result of the poor ing new tissue, it is the least favorable application to practice, and diet. But I voice too long in the same vowel forms,

veiled tone, to that slightly hourse tone, to equivalent to a state of bodily fatigue, can hlamed for a great many ills for which he the held out arm, the muscles become overthat unnecessary pressure, to that difficulty also be induced by intellectual work, worry in sounding the head tones; and thinking it and nervous strain. Take the singer at the but advise and direct the student; he can more easy, it becomes increasingly more part of his burden fails to search out why end of a song recital or after singing an not force the student to do things! In difficult, as the muscles have not had time he sings so well and easily to-day, and so perfect a continuous to the sings so well and easily to-day, and so poorly to-morrow.

However, leaving aside the obvious and discouraged in his work; take the quick" students, who cannot be persuaded, "never put off until to-morrow what you

specifically the source of all these possibil- superinduce a state of vocal fatigue, due of which go from teacher, look of the voice, but rather, as already indialready in a state of bodily fatigue, it re- angels | Also, when the teacher is called very causes would be reduced to a miniquires an extra effort to sing, and he over- upon for help by cases of legitimate vocal mum if the student could be in good physi-The singer, before all other human works. In the case of the student singing fatigue resulting from a wearying recital, cal condition when the lesson is taken, and

Physical and Moral Training

open to clims; but we can have excuses 400 still up times next; using these states.

To still up times next; using the states are states as part to still us to physical exercise which is the very near is caused by wrong ways or once production and the way, or ange when we are no may eliminating from the masses of elimination of blood impurities, tion which revert back to the fundamental already fatigued, as already seen. The the legs the results of the work of climbing. means of elimination of Blood impurities, iton when revert back to the individual singing when blood rushes to the delicid muscles more leaving the throat inadequately supplied and at the same time develops strenges and cause, that we the materials along the same time same time develops strenges and cause, that we the analysis and the same time develops strenges and cause the same time same endurance. The loca conveyed there is, arready in a state or occupy tanger, the abstract as the postubul accounts more and with carm, clear allood, besides another, that to sing well we need good latter being the result of either physical or more fatiguing; it requires an ever increass—which the individual would be in a partial

he makes a practice of trus, ne will see this paper is one that the contact muoni-singing in a state of vocal fatigue more or take up with the student. I am convinced blood has restored the aching muscles to lungs themselves and the muscles of the

Lame Throate

To sum up thus far, then, vocal fatigue muscles is just the same as when we sing the effects already noted. The blood would then, that to sing wen we need good natter being use result of scribe logical and that the singer nervous strain, and the extra effort this ining effort of the will to maintain the posistate of breathlessness, with a rapidly beatclear, red blood, and that the singlest between the condition of overwork ton, until finally the maximum of will ing heart. Such a condition is not a favorable of the condition be in that condition when he sings, which promises vocal multiple.

For example, one should never sing. Now let us see what the peor, hard cless, which through having had no period theless, students and singers only too office. For example, one should never sing. Now let us see what the poor, nare clea, which through naving nace no period theless, students and singers only now directly after physical exercise such working singing teacher has to face. He is of rest, have not had time to throw off the subject themselves to such a strain as the directly after physical exercise such working singing teacher has to late. The is of less have no man and to into on the support themselves to a sternis, golf, swimming, or a brisk long no longer if he ever was, just a singing waste materials from the rapid combustion in some way or other. as termins, gott, symming, or a disease of the state of t wait. The reason is that the modifications teamer, are be expected to continue pupiling and more overwork, or nervous exchantion, and the development and preservation of the singtaking place in the blood make it almost not only vocally, but physically and more overwork, or nervous exhaustion, and the development and preservation of the snee impossible for the singer to do his usually ally. He automatically becomes their guide, arm falls. This single illustration will ing voice by the use of judicious physical impossible for the singer to do his smally ally. He automatically becomes their globe, and takes, and sugge mustration will ing voice by the use of judicious pursoid order means to get results. Hence he much is expected of him. The time for at the voice when overtaxed. They are upon the voice caused by using it under to other means to get results. Hence he much is expected or num: the time for a five voice whall overtaked. They are upon the voice caused by induces a state of vocal fatigue which may social with its certainly not at the lesson frowing, for the time being, into a state of inflavorable circumstances. induces a state of vocal fangue which may social with its department on at the reason through the department of the subject of last from two days to two weeks, and, it time. Inswerse, i her this true supers or included and socious mini choices that the factor should be makes a practice of this, he will be this paper is one that the teacher should by means of more exercise or rest the ing of the singer is most salutary. The

breathing and those of the throat in proper training by regular daily work, suffer from these conditions; for during the period of inactivity the muscles, just as when they are overworked, store up quantities of waste materials which the action of the muscles must burn up and which the blood must eliminate. Thus we see the importance of regular work for the mus. cles, sufficient, in fact, to enable them to be kept in that fine condition meant by athletes when they say they are in "good train. ing." Muscles kept in training can stand a greater quantity of hard work without the fatigue which inevitably follows the sudden use of muscles not in good train

To try to sing, then, whilst the muscles are suffering from the stiffness of fatigue, whilst they are in the process of disposing of these waste products, similar to a kind of auto-intoxication, is distinctly injurious to the voice.

"Driving" the Voice

One of the common mistakes productive of fatigue of the voice is to torture it by imagine in general terms only. It is my thus using over and over the same set of This sluggish state of the blood, which is frank opinion that the singing teacher is muscles, just as shown by the example of

end of a hard game.

To sing, then, while in this condition, can what I call "poisoned voices," the owners the last instance given, or faulty production overwork; for, as the individual is ing for a "cure-all" to make them sing like cated, to dwell upon the principle that these Then, the application of the usual singing to resist the increased demands made upon

> students of singing having lessons there should be obliged to walk up, the physical fitness to sing of those who would have to Vocal fatigue is equivalent to a condition climb to the higher floors would be much of overwork and can be instanced by the impaired; and the teacher would not have old illustration of the man told to hold out an easy time of it. The result of this his arm on a horizontal plane for five minutes. The modifications taking place in the singing would bring about, in a small way.

ss all the time.

that many of the vocal trounces against a normal condition.

After a certain amount of bodily exers—which we blindly lattle could be elimi. The student or singer who practices in clasticity and resiliency by means of exer
staticity and resiliency by means of exer
static and resiliency by means of exer
sta After a certain amount of womy exert winth we binusy statte could be emissioned in a thick and sluggish nated if we could depend upon the student termittently, failing to keep the muscles of cises which cause the ches to expand than by singing alone. Please note that it is readily stores up following periods of inacby means of exercises which cause the tion or overwork, which in turn causes that chest to expand" that the results are ob-

any length of this, of the will, the habit of a calm, poised way so well to our anniversary causing congestion. But by performing of performing the daily actions of life so some bodily movement which causes the that the nervous impulses engendered by breath to be taken quicker and deeper, the thought will have a normal receptive field ercertainly makes a party." lungs, the chest muscles and the diaphragm in which to operate, without the antago- "Yes, that's just why Pm lungs, the close the distribution of the lungs of the lun

by remembering that muscular education leads to an economy of force. Therefore I do not mean to say that it is unwise to the teacher must skillfully encourage the take a few deep breaths now and then to "clear the head," as one says; but I do practice of vocal exercises in such a manwish to point out carefully that, to ner that the desired results are obtained with the least possible expenditure of musstrengthen the breathing powers, exercises cular and nervous force; "a maximum of effect with a minimum of effort." Well Thus it is seen that physical exercise in trained muscles, relaxed and poised for general can be of the greatest assistance to effort, does not mean that flabby collapse so often thought of when the word "relax" singers in keeping the local sets of muscles used in the act of voice production in such is used, otherwise, in the language of Weber and Fields, it would be: "You sing, and you sing, and you sing, and noddings them and will thus afford the singer a cer-

5. Never sing directly after any considerable amount of physical exercise. Muscular movements demand an increased supply of blood, and just before singing the blood should be quiet and equally distributed in the body, quickly available for the demands to be made upon it by the throat. Therefore, do not walk to the lesson; take the walk after the lesson.

As already indicated I cannot possibly 6. If in a state of good training, the embody within the limits of this short paper all of the vocal sins which may contribute by comparatively simple means, be pre-

To enjoy the beneficent and inspiring effects of singing most of the time with a voice that is fresh and rested, vital and capable of resisting fatigue, the observance, in general, of the following rules will help

Rules for Singers

the singer should practice in moderation operatic aria, or any one thing too many some agreeable form of physical exercise. times over at one practice, thus using one If the exercise is in the form of tennis, set of muscles to the point of fatigue, golf, prolonged swimming or walking, it 9. There is a normal fatigue and an ab-

2. Some minor form of exercise, such as the Swedish exercise, or some bodily movement including bending and twisting, should be done daily at home. These minor exercises need not take more than ten or fifteen minutes, can be done at any slightly longer pause between groups, and time, and will help the breathing.

completely filled with air (being sure to more normal, start the breath at the base of the lungs) then, whilst holding the breath, draw the being right, I will here bring to mind a last and let it out again five times in succession; release the breath, rest a moment and recommence. This exercise should be done about ten times at one standing, or five times twice a day. Note: While the abdowith a powerful and steady movement, it

should be let out gently.)

chest to expand that one results are on- nameness and stiffness when new work is tained. There is no greater fallacy than undertaken, the idea of voluntary deep breathing. Vol- As we do best, then, those movements untary deep breathing, when practiced for which we are accustomed to do, it is of "Aren't you going to invite the distribution of the property of the pr any length of time, defeats its own purpose vital importance to cultivate, by an effort that Mr. Johnson who plays

out singer the teacher can help enormously when he started to play on

throat will not tire very quickly, but should it do so during practice, the only thing to do is to take a short rest. Freshness of voice and a long career is much more certain by avoiding the habit of "singing away a cold" than by using the voice at all dur-

7. It is advisable to give the throat and lungs a "fresh air bath" of ten or fifteen minutes every day before using the voice This can be done by taking a short walk out of doors, or by doing a few exercises in a room, the air of which has been cleared by

8. Be careful to have a wide variety of 1. In addition to the usual normal care exercises for the voice. Avoid "driving" of the body, such as bathing and dieting, at top-notes, and avoid singing a difficult

should he done a sufficient number of hours normal fatigue following work. As before any amount of important singing already seen, normal fatigue is a condition takes place, to give the body time to read- which promotes growth of the muscles just itself to normal. In other words, used; abnormal fatigue is a condition remajor forms of exercises should be done sulting from overwork. It is an everyday between important times of singing, not occurrence to hear young artists finish song recitals with voices congested, forced, thin and weak. They rush through a recital as if the devil were at their heels. A little knowledge of the action of exercise upon the muscles would show them that just a an intermission of six or eight minutes (The Swedish exercise is done as fol- would give the muscles time to recover, lows: Stand erect without rigidity, take a allowing the blood to recede from the condeep, full inhalation until the lungs are gested throat and the breathing to become

10. Aside from fundamental conditions abdomen inwards and upwards strongly and most effective means of avoiding local fatigue of the muscles which produce voice. It is a very simple device, but one which goes back again to the keeping of the muscles of breathing in an elastic and well men should be drawn inwards and upwards trained state. A common fault of singers is to take in more breath at the end of each phrase, forgetting to let out any breath 3. A fairly regular practice of these excepting that which was used up in singmajor and minor exercises will tend to ing, thus gradually inducing a state of conkeep the muscles in an elastic and lithe gestion. The remedy is to let a little of the condition and keep the body free from old breath inaudibly escape at the end of those poisonous waste products which it the last note of a phrase, or even push it

party? A good piano play-

4. With both the beginner and the tired agine how awful it would be that piano of ours.'



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hollow spaces in the anterior portion of

out, so that on the rebound new, fresh air body in general and in the muscles in parout, so that on the rebound new, results when habituated to regular work. the breath, done quickly and deeply by the increase their strength in resisting fatigue. breathing muscles, gives the throat muscles and develop them according to the class an instant's relief frequently throughout of exercise given them to do. the song; and each time this is done it not The singer should, then, realize that must

only prevents the piling up of old used cular movements, and especially those rebreath in the lungs, but also allows the quiring a large amount of nervous control. congestion of blood at the throat to recede, as in the act of singing, demand a certain congestion of blood at the most of the congestion of the congestion of blood at the most of the congestion of the congestio f the song.

"Off with the old breath before taking on "Off with the old breath before taking on the work, and that care should be taken to avoid using the voice when the muscles The outstanding fact to be remembered are already in a fatigued condition. This by teachers and singers is that the function simple fact ought to help the singer to so of a muscle is modified by exercise, and plan out his activities as to be in the best that the changes which take place in the possible physical condition when he sings.

Circles of Resonance

By Charles Tamme

the new."

to other man, the vocal teacher can a vocal sound originfy and with considerance masses to much scientific informa- able energy. The French "in" illustrates tion. The more he knows about the anatthe the timbre of the first circle is controlled by the formalism the more he knows about its working of the vowel sound at the base of the ings, its tendencies and its capabilities, the nose and by the action of the soft palate. more competent is he to lead his pupil towards artistic perfection. In other words, the vocal teacher depends very much for his results on a thorough scientific the head—is the second circle of resothe knowledge; but he succeeds best when the can translate that knowledge to imagin times the size of the first circle. Herein native appeal, in the mind of his pupil. harde appear, in the mind of his pupil, For instance, there may be a passage to and they are fuller and richer in quality be sung, of light-hearted joy. Physiologithan those of the first circle. This seecally speaking, the passage ought to be sung "dans la masque"; that is, in the ansug cans a masque; that is, in the an-terior portion of the masal cavity. But

The second circle of resonance cannot
the artistic result is most readily obtained
be used by itself, but must be added to the
by getting that passage sung through mental interpretation. The actual placing of tone will be the same in either case, pro-vided the passage is sung correctly; but will be simpler to do, as well as more beautiful as to result. However, so many

This third circle is controlled by lowerthat it is often necessary, for their intel- posterior portion of the mouth. When it the details of the physical aspect of sing- it produces full voice.

There is, for example, the eternal question of tone coloring. Tones can be colored entirely through the working of a vivid imagination; but the mechanics of tone coloring can also be worked to the coloring can also be working of a Although at the color of the coloring can also be worked to the coloring the color of the color of the coloring the color of vivid imagination; but the mechanics of tone coloring can also be taught tetorilcally—that is, through the use of the varically—that is, through the use of the varibollow spaces in the mouth, the nose and
the throat, roughly speaking, which amthe throat, roughly speaking, which amuse the hourn error persistenty on ma-plify the overtones of pitch vibrations.

It may be that the muscles, the hones, the throat and cause what is known in and possibly the bloodstream, influence, too high. The first and second circles to some degree, the resonance of the over-

The air in a resonator is normally pas-The circles of resonance can be used to sive. It only becomes active when a in a mechanical way to illustrate the column of air passes over its opening; if in a mechanical way to illustrate the technic of expression. If one wishes to

to divide the known resonators into four to divide the known resonators into toms groups and to call them circles, or zones of resonance. The word "cricles" best would indicate the quality of tone required for a more forceful expression of this contains when it is no an interest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the turn uniterest when it is not a single property of the same idea; the same i of resonance, the word circus; best for a more forceful expression of this proximately descriptive and therefore asily comprehended. Furthermore, it suggests to some extent, the way in which "The preservation of my voice I attri-

The first circle of resonance is in the ever straining for high tones."

THE singer can only reach mechanical the nose. Herein are the higher vibraand muscular perfection through processes tions or overtones of the voice, and the of the imagination. Therefore it is not quality which these overtones give is a essential for him to possess a great deal bright, so-called, white-timbre. These of physiological data. In fact, knowledge overtones can be intensified to the extreme of this kind often tends to cause undue by muscular tension, forced breath pressensitiveness and self-consciousness in the sure, and by a very close focusing of the vibrations. This is done by pronouncing On the other hand, the vocal teacher can a vowel sound brightly and with consider-

nine times out of ten the imaginative way first and second circles, it gives a still vocal students pick up stray scraps and ing the jaw, arching the soft palate, cupbits of the physiology of voice mechanism, ping the tongue and opening the entire lectual satisfaction, to enter into some of is added to the first and second circles,

> The fourth circle of resonance is in the throat. Added to the other three, it

and possibly the bloodstream, intuence, to some degree, the resonance of the over-tones of pitch whatafoir, but, so far, there tones of pitch whatafoir, but, so far, there tones; and the third circle, to the middle tones; and the third circle, to the middle tones; and the third circle, to the middle tones.

comming of air passes over its opening; if an aucknanical way to illustrate there is an overtone in that column of air which is in tune with the space of the resonator, this overtone is then amplified.

first crownead for the control of the contr sonator, this overlone is then ampuned.

tone to be used; the second circle was a like become recent purpose, lend itself to the expression of greater than become recent or into four.

bute to never having sung when tired, nor

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schol tracker to go to (a...)* KATH.

A. Causti a good throat clotter. It he tells you there is nothing the matter physically, there can be no doubt that you are either proceeding or heling taught incorrectly, the price you give. For obvious reasons. Thu ETTUS cannot recommend any teachers in any tenoch of multical instruction.

How Long to Become a "Profes- II. A minor stomat?
Q. i. How long does it take one of average ability and general education to become a professional artistic (sic) piantst, taking sy the study of the instrument at the age of sixeren? it Would dumbell exercises hinder one in acquiring a perfect technic in plane

the do three differ from one mother, the continue of the state of the music—Nerman, N. Y. Time is the division of music into regretation. The term "time" is also agree that notes, when the whole text (...) for the standard. The term "time" is also agree that notes, when the whole text (...) for the standard of the rine, having the aforemental applications and meanings. At emperation all applications and meanings, at temperature of the piece as a indicated by the time-signature of the piece as indicated by the time-signature of the piece as indicated by the time-signature of the piece as indicated by the time-signature of the piece and with the piece of the piece and the piece of the piec

go the greater number of National Accounts and the combiners.

A Candal A physical signification of the control of the control

steered yee in Miske Printing.

O With the printing of mastel—J. E., Holokes,
N. J.

Francis Berkhardt, an Mattan musical the first to make no of steering for musical the first to make no of steering for musical the first to make no of steering for musical printing about the year 1860.

O Will for justice, and the printing about the year 1860.

A Case of Malpranetice.

O I have been standing voice for three mode a change, the near teacher sample, have no "Gordy voice, but not glaced right." It is not a change, the near teacher sample, have a "Gordy voice, but not glaced right." It is not a change in my furnat of romers, sources, and heart-wast. Both teacher were considered and fellow will you give me some calcet and tellow whill you give me some calcet and tellow whill the printing of the particular times of the musics of the jaws, near the above the printing of the particular times and heart-wast. Both teacher were considered and tellow whill you give me some calcet and tellow whill you give me some calcet and tellow whill the printing the printing the printing the printing that the printing the printing the printing that the printing that the printing that the printing about the year of the musics of the jaws, near the above the printing that the pri

A. They are both correct: (1) the Moloope in coquiring dumbell exercises having
planing—Michael S. Hardy Street, Salem,
Man.

1. Beginning—Michael S. Hardy Street, Salem,
Man.

2. Beginning—Michael S. Hardy Street, Salem,
Man.

3. Beginning plans study at the age
of attrent, it would require a thesat ten years
(and up) to begin to be a professional perfame and work which creates and the most beautiful, it is
minor sixth; the lateral from the minor
stath to the major seventh forming an augmannal work which creates and difference
flagers, hands or wrists must be avoided.

Time, Tempo; Rhythm, Meter.

0. How do three differ from one another:

"Time, Tempo, Think, meter—loconaxy, Mt.

"Trans. N. Y.

"Trans. N. Y.

"The Bolers, the division of muck into reg.

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M UCH has been written on this subject, but the experienced organist who has had opportunities of visiting churches. other than his own, will probably agree that there is still much room for improvement in this important department of a church musician's work and that, although in the past twenty years progress has been made, there is still a long way to travel before refined and inspiring accompaniment is the general rule, rather than the exception as

Probably the chief cause of so much poor work is because many organ teachers devote too little time to accompaniment in their pupils' lessons. The playing of voluntaries and recitals, though very desirable, is not essential. Congregations can and frequently do avail themselves of the opportunity to retire at the earliest possible moment, and, if there is an organ solo at the offertory, or elsewhere in the service, the piece chosen is where in the service, the piece chosen is usually of a simple character not making serious demands on the player's technic, the bass of hymns, chants and other set good and assists congregational singing, if show off a performer's skill.

A further reason for poor accompaniments is probably that so many pianists take church positions, without sufficient training. Not that one would decry the capable pianist, their technic should stand them in good stead, but, as the idiom of the organ is so different from the piano and because a correct pedal technic is absolutely necessary, no pianist ought to accept a church position, however hadly the extra money may be needed, without first placing himself for some time with a good organ teacher.

For a clever pianist, the preparatory training need not be long, given a good teacher and daily practice on the organ (short practice daily is always far more valuable than one or two long practices in a week), the earnest student will usually be sufficiently prepared in a few months play an ordinary service tastefully, provided that accompaniment has been systematically taught, though to gain a real mastery and to play moderately difficult standard works well, the course of study must extend over years rather than

Noisy Playing

Now a few words with regard to some of the more frequent indiscretions, which suggest themselves as a result of hearing many services in the United States, Canada and England.

1. Perhaps the most common mistake is noisy, coarse playing, and this notwithor rather individual members. People as a rule are entirely ignorant about the organ, and are apt to judge a player from the amount of noise he can produce from his instrument. The more he gets out of it (a frequent quotation), the greater player he is. A young player requires a stiff back to resist this and many other suggestions that will almost certainly come

2. The next abuse of the instrument is the excessive use of the tremulant. What in this a relief it has been more than once to visit

3. Third in order comes the tiresome acute pitch (4 feet and 2 feet), and, what without a course of Harmony and Counter-

A. The last weakness to be mentioned variably comes, in the practical work as is the treatment so often given to the well, if the studies are pursued sufficiently, and phrased as the manual parts are (or the piano that you bought for your wife?

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by Noted Specialists

The Accompaniment of a Church Service

With a Few Hints for Young Organists

pieces in the octave that best suits the player, and the habit of dabbing at the pedals with the left toe, leaving the keys urged to write out these and other variain order to find the next one, as if they tions from the text, that he intends to were red hot. Under this heading might make. If preferred, they can be memo-also be included the tiresome habit of also be meaning the oresion man of the moment is only safe to the fully on stop registration, and among others the hands get to work and leaving the trained, mature organist.

Eliminating Weaknesses

correction of the above faults.

more lasting if it is short. Study your this kind of thing when playing the tune ground for voices, and should enable the instrument well. Do not work up your over. climaxes with the crescendo pedal; save climaxes with the creacence penal; save substances the save past, substances this for an energency. This method is the lazy one and tends to make one's playing better the lazy one and tends to make one's playing better the lazy one and tends to make one's playing better the lazy one and tends to make one's playing better the lazy one and tends to make one's playing the lazy one and tends to make one an monotonous, as the stops must always come ing a new melody from the treble, alto and foot register. This will often correct the monotonous, as the stops must arways come on in the same rotation. Learn to work teror, with the assistance of any notes of fault more quickly than increasing the up a climax with diapason tone only. Do the chord that may not actually occur, power by other means, the same with reeds, flute or string toned All these devices, however nicely done. the same wan reces, nuce or string once stops. (It must be said, however, that should be used sparingly, and seldom with used sparingly in accompaniment and

tunities for its artistic use in psalms and would tend to prevent them. tulinues for its attistic use in pasinis and hymnis are few and far between. This

One other fault, of a kindred nature, is question of pitch somewhat indefinite too, unusically ignorant and to be guided only impresses the ignorant, no doubt, but need to reserve this stop till the manual not serve him aright, the only cure is to try some other profession to which he may be better suited.

Henry Willis, England's greatest organ are very effective without them. In

a church where the organ did not possess chants exactly as written, throughout the 3. To play the notes of hymns and transposition. Such a passage as service, would perhaps be very monotonous; although a good deal of variety can and incorrect alterations of the four-part be obtained by the judicious management harmony of hymns and chants, including of the stops, with an earnest attempt to also under this heading the practice of give effect to the words. No student, howgiving undue prominence to the melody, ever gifted, should vary the part writing, which one often hears soloed on stops of or reharmonize a tune for unison singing is perhaps even worse, the making promi-point. Get down to hard work on these nent of some ery uninteresting middle and kindred subjects as soon as possible at the feet of many organists, with terrible

an 8-ft. stop, be moderate. A prominent of adding all he can afford to his library, Now a few words of advice as to the tenor part is seldom satisfactory, only, of studying them carefully and refreshing in fact, when that part has the chief melcorrection of the above faults.

In tact, when that part has the chief metals, and the part has the chief metals. A six parts of the properties of the prope

Sometimes the alto part, superimposed encourage shouting to the extent the more

stops. (It must be stud, nowever, that stops are the study of the study of the study is the many of the study is the many when organ permits all a loud organ. Congregations need never on the Great, unless the congre-this.) In other words, discover how to couragement to take their part, and the gathen is shiping listly in a well-known this,) in other worts, discover now to composition to the part, and the gation is singing instity in a well-automated yet variety and how to make a joyful organist should do all he can to help them, hymn. Take care, when adding the swell-If he has a real desire to hear the people reeds, that the box is tightly closed. Keen

hymns are few and far between. This Some other raths, or a smared nature, is question of pitch somewhat indefinite too, fault can be cured at once, the remedy filling in the intervals of the melody with so they are better avoided for this, if for being, of course, don't do it. But, after passing notes. Diatonic passing notes are no other reason. A splendid effect on Is notify, toarse paying, and this notwing standing the fact that so much has been all, what the student most needs to learn be decoupled to condemning the practice. Conis to care less for the approbation of the certable. Sounds brilliant and sometimes pedal reed. For occasional use there is no

Give the Pedals a Rest

4. Give the pedals a rest sometimes, It is of interest to note that the late Soft combinations on the swell or choir Henry Willis, Englands greatest organ builder of the last century, refused to in-hymns and chants, play the bass as written. been purposely left to the last, and that is The sixteen-foot stops of the pedal organ the pace of hymns and chants. There is troduce tremulants into his organs, excepting only to work on the Vox Humana, transpose the bass one octave lower, and no doubt that the general tendency is to this is enough. Occasionally, perhaps, in take them much too fast, not only on this He would not go so far to-day; but you can have too much of them. We all agree low devress, they may be played an octave side, but in the old country as well. I am lower if the whole derives they may be played an octave side, but in the old country as well. I am

is the treatment so often given to the well, it the studies are pursuen summently, and phrased as the manual parts are (or the piano that you bought for your witer pedals, buzzing and booming throughout.

The effect of an occasional verse in ought to be). One foot will not, as a rule, What did it cost you?" The husband.

must not be glued to the swell pedal. This latter must be left severely alone, unless the pedal part can be looked after satisfactorily as well.

Hymns should be carefully practiced The most convenient method of pedalling must be chosen and kept if possible. Studeuts will soon realize the easiest way and eventually a bird's-eye view will suffice

Organ students studying with a view to taking a church position should be introduced to accompanying just as soon as they are able to pedal with some degree of freedom and have mastered a few tries or other exercises for manuals and pedals combined. Stainer does this in his admirable method, though perhaps we have him to thank for the frequent use of soloing the melody, as mentioned above, Note however, he does not suggest solos with four-foot and two-foot stops. Single and double chants are always easy to play, and if a store of these are memorized in the early days of study, the Episcopalian organist would get the habit of playing these without the book and later on would find his work much lightened when accompanying the psalms, perhaps the most difficult thing he will have to perform,

Registration

the hands get to work and feaving our trained, mature organish.

Picking out the melody with stops of big to tackle seriously in a magazine. how long a rest is made on the manuals.

choir to sing in tune, and they will not

noise in different ways.

2. The tremman should be used sparsingly never with a loud organ, the opportunity of the control of leads from them, and celestes leave the reeds are added. Try it with the Great Diapason's of sixteen, eight and four feet coupled to the full swell.

The Pace of Hymns

lower, if the whole phrase permits the convinced that we should be well advised to adopt a more moderate pace, neither rushed nor yet dragging. No matter what one's own personal opinion is regarding congregational singing, we must endeavor to sink our artistic fads and do our utmost to get every member of our congregation to take part at least in the hymns. Pace has a good deal to do with this question. The best singing is heard where the pace is somewhat on the slow

pedals, buzzing and booming throughout. The effect of an occasional verse in ough to be?. One not will not, as a rule, what did it cost you?" The missas without ceasing; the practice of playing unison with a varied accompaniment is encompass this, therefore, the right foot sighing, answered, "My domestic peace."

An organist can do much to encourage portion must be chosen from these and new the people. Let his playing be firm, decided, and less familiar tunes used very sparingly, I Have Found Out until the congregation has the tune well in known tunes. improvement will be noticeable in a month

Try to gain the confidence of the minister, so that the hymns may be chosen in consultation. Many of our hymns are not really sung and never will be; so make a particular note of those that go well.

If congregational singing is to be general, our choice is somewhat limited. with a drum roll in addition, the effect There are perhaps 50 or 60 worth-while was overwhelming and will live long in the tunes that go everywhere. A goodly pro- memory of those present,

The Church Pianist

Mrs. Robert McConaughy

dreds of churches it must be used. Unsuit- phrasing, and pedaling.

ing of hymns. Here the most common and hardly to be commended there. fault is uneven attack. The left hand comes down an instant before the right, or ed as worthy and suitable for preludes. the chords are rolled from left to right, Andante Cantabile from the String Quar-The player often does this unconsciously, and one should listen carefully to one's own playing to see that this reprehensible way, times without end. The choppy player always comes out strong on the familiar

rely, one can hardly be too careful about time. The writer has been a church orand many times for the old ones. A common fault is cutting of the last base of the last bas mon fault is cutting off the last beat of full time, and the sustained tone can be Au Matin legato touch and the use of the damper

Pedaling must receive careful attention, atas of Mozart, Haydn and Beethoven. the syncopated form being best adapted to no attention to punctuation marks.

When the sopranos are weak or the congregation is inclined to flat, it is well to play the soprano part in octaves for one of the Chopin Nocturnes, the Liszt Consoverse. Also if volume is desired for sup- lations. Schubert Impromptu's, and many port, the bass may be played in octaves—the of the shorter compositions of Schumann, right hand taking soprano, alto and as The short MacDowell pieces are ideal, By much of the tenor as can be reached.

The Advance of Accents

help to their correct rendition.

When the congregation drags, of course, follow: the choir never does! a sharp staccato play- Moonlight on the Lagoon..... lifted as the hand is raised, will hring up At Evening the time. The pedal must be released as Murmring ZephyrsJensen-Niemann. the hands leave the keys, otherwise the Cradle Song. desired crisp staccato will not result. As for accompaniments for solos and

anthems the pianist is fortunate. At least one half all sacred solos are written with a song leads and inspires us."-THOMAS Please mention THE ETUDE when addressing piano accompaniment and must be adapted CARLYLE.

the words, on broad lines. Do not be too thing for our people and we organists punctilious about pianissimos. Then, if the must do our utmost to foster it. The preshymns (tunes) are chosen with discretion, ent writer numbers among his most pleasant recollections the services at a military church in England at which he was privileged to play and at which the singing was power of a tonally large Organ to support, and when the National Anthem was sung,

THE problems of the church organist are to the organ. Anthem accompaniments many; but the difficulties of the church should in general be played with the same pianist are more. The piano is not exactly directions as suggested above for hymns, suited to the church service; yet in hun- that is, with due regard for time, accent, able selections for preludes and offertories, The selection of appropriate preludes

and poor playing of hymns and anthems and offertories should not be difficult. The are the rule rather than the exception. A piano is preeminently the popular instrupianist may be well trained and efficient in ment for composers; and its vast literature other lines but lack the ability to adapt affords unlimited material for use in the her skill to the requirements of the church church service. Why then the sentimental trivial stuff that one hears played in First in importance is the efficient play- church? It is suitable only for the movies,

The following compositions are suggesttet, Op 9..... Tschaikowsky Pilgrim's Chorus from "Tannhauser" Wagner.

Nachtstücke, No. 4..... Preludes in E Major and C Minor

Unless there is a director on whom to Andante from the "Fifty Symphony"

A. D. 1620, from "Sea Tales", MacDowell. ganist for thirty-five years, yet finds it Contemplation and Adoration from "Holy

each line. The final note should be held its Am MeerSchubert-Liszt secured on the piano only by a pressure By The Sea..............Stephen Emery Yesterglow......R. Deane Shure, Also the slow movements from the Son-

A very effective number for certain occasions is Coronach by Barratt, a Scotphrasing is absolutely essential to the tish dirge or lament; and the Rachmaninoff church pianist. An unphrased hymn has Prelude in C Sharp Minor may be used exactly the effect of a paragraph read with similarly. For Christmas, Yuletide Charm by Englemann brings in chimes and Christmas hymns with good effect.

Offertories may include parts of some the Fireside and An Old Love Story being a pleasing change from the much played To a Wild Rose and To a Water Lilv. A In the matter of accent the pianist has a Children's Day service or Flower Day the advantage of the organist. A strong Program appropriate numbers are Mendels primary accent is necessary and a second- sohn's Spring Song and Lange's Flower ary accent on the six-eight meter hymns is Song, also the charming Echoes of Spring by Friml. Other suggestions for offertories

Schytte Consolation and Confidence, Mendelssohn.

"WE look for moments when

and, above all, rhythmical; not necessarily but repeated rather frequently until they loud, but with a good body of tone, at least also can be added to our list of well How to Get Rid of hand. Study the expression required by Congregational singing is a fine, helpful Superfluous Hair At Once

Here's the Secret

leged to play and at which the singing was entirely in the han'ts of from 1400 to 1800 Coldstream Guards, singing that taxed the face and lip. I had tried every sort

of depilatory and elec-trolysis and even a razor. But I couldn't get rid of it. Then I made a won-derful discovery. I found a simple method

the hair at once and with which I have kept it removed. My face baby's, not only free from super-fluous hai from pimples and blemishes. I have covery to thousame experience

with it that I had and I will explain it to you if you also have superfluous hair. It isn't like anything

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a. Surely He Has Borne Our

a. Surely He Has Borne Our

b. Friets My Soul. Turner

OFFERTORY MY Soul. Turner

OFFERTORY MY Soul. A. Anderees

ORGAN

Postude in A. Galbraith

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Festal March SUNDAY EVENING, March 16th

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It is a mistake to play organ music on to "expose" people to good music for it will
the piano or to try to adapt it to that instrueventually "take."

Practicing on a Pedal Piano

By Orlando A. Mansfield

Duke Street (Postlude)Whiting
SUNDAY MORNING, March 23rd
almost all diligent organ students is the 16-foot pitch; while some planes have an SNGAM Shepherd's Pipes and Agracian Shepherd's Pipes and Harris Shepherd's Pipes and Harris Arriffson and Shepherd's Pipes and Harris Arriffson and Shepherd's Pipes and Harris Arriffson and Shepherd's Pipes and Shepherd Gates of Dawn (Med.)....Schnecker the distance of the instrument from the rod. They can then be removed entirely or a lever of the distance of the instrument from the rod. They can then be removed entirely or a lever of the distance of the instrument from the rod. They can then be removed entirely or a lever of the distance of the instrument from the rod. They can then be removed entirely or a lever of the removed entirely or a leve ORGAN
Christmas Postlude
Moser is weighten for the building during of the performer to rest on them and the winter months, a difficulty, by the plane to be used in the ordinary way.

Song of Joy
Frysinger
HTPEM
HTPEM
STATEM
HTPEM
HTPE ANTHER

A. Jesus Lover of My Soul. Morition

b. Lord, I. Hear of Showers of

Blessing. Shephard

OFFIRTORY

I Hear of Lesus Sav

and space he can have an organ installed

and speck he student has three courses open to him.

provides the student with the means for

Deficiency

and space he can have an organ installed

and speck he is the student with the means for

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provides the student with the means for

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provides the student with the means accent and expression on both management.

and space he can have an organ installed

and speck he student with the means accent and expression on both management.

The student has three courses open to him.

provides the student with the means accent and expression on both management.

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provides the student with the means accent and expression on both management.

The student has three courses open to him.

provides the student with the means accent and expression on both management.

The student has three courses open to him.

The student has three courses o oppende CV

I Know That My Redeemer
I Know That My Red ANTHEM

a. Blessed Jesu, Fount of

Mercy

Droral

Mercy

Droral

Baines

Dress is the Day.

Baines

Dress Today (High) J. T. Wolcott

Finale in C

Harris

Harris

student's residence or on account of the or, being now rigid, can permit the feet

any piano.

In Great Britain these pedal attaching the special piano by playing the upper part and pedal piano by playing the lower. Comille Solut-Solur, His Line and Agrand Lyle E. P. Duttor and on Agrand Lyle E. P. Duttor and the Agrand Lyle E. P. Duttor E. Duttor S. Dut

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Pedagogic Don'ts for Teaching How the Phonograph Came By Henry Nordlin

1. Do not force against odds any

2. Do not show any nervousness or displeasure without real cause, otherwise the pupil takes advantage or becomes possessed of the same state of mind.

- 3. Do not "live" in the pupil's brain; if is to be, it should be in yours.
- Do not talk morals of any kind,
- 6. Do not let your pupil scheme or beecoming egotistical, thereby lowering you
- in the pupil's eyes. the sacrifice
- 8. Do not talk too much. meet it smiling.
- offgire 11. Do not give too short lessons. 12. Do not allow your profession to be

Auber and "Tannhaüser"

SEVERAL persons were discussing the composer of great talent, and his score ontains many beautiful pages; however, his audience, no matter how much it admircs the work, is smothered under so much science: for like a hook without any nunetuation the reader does not know where to take breath." Auber added that Wagner was a Berlioz without the melodic

Farmers and Music

To THE ETIDE:

FEW people, especially those living in the city, realize just what music means to the farmer and his family. Nine out of every ten farm homes have some sort of

Country folks certainly enjoy good music just as much as their city cousins, though they do not have so many opportunities to hear real artists. One hears very little "iazz" in our farm homes.

I have in mind a girl living on a small emote farm. She has been studying music with a really good local teacher and is making excellent progress. She is making the best of her few advantages; namely, subscribing to the best musical magazines and reading the best books obtainable on harmony and history. Both her parents are music lovers, and they have what she calls "the concert" every evening. At the concerts she plays only music from THE ETUDE and from collections of the old masters

Music has become so much a part of the farmer's life that no social gathering, no matter how large or small, is complete without it, Consequently many of the young folks of the farms attend the nearest conservatories. Many return to their

-Dessie Stephens, Nebraska.

"IMITATION is the means and not the end of art "_ITEROCK.

Into Existence

By Sir George Croyden Marks, C. B. E.

THERE are very few professional men who have a longer or more intimate and detailed knowledge of the growth of the phonograph and gramophone industry than myself. For the past thirty years I have been intimately concerned in one direction or another with all the leading and chief inventions that have converted what was 5. Do not be too prone to answer silly originally a mechanical curiosity into a world-wide industry of orimary importance to all interested in promoting the little you, or criticize ignorantly, thereby education, entertainment and enjoyment of the people. The phonograph and gramophone were by no means of sudden 7. Do the best you can and do not worry growth, neither were they the result of about them; an indolent pupil is not worth accident or a mere chance creation, for in 1779 the Imperial Academy of Science of St. Petersburg offered a prize for the pro 9. Do not neglect to store up dynamic duction of a machine that would reproduce energy for the day's work, so you can speech or vowel sounds. Many attempts were made to win this prize and subse-10. Do not delve into the pupil's private quently an Austrian devised an apparatus by which with the use of a reed, he was able to get some reproduction of sound.

In 1877, however, a Frenchman conceived and developed an idea for a machine that was to be a talking machine, and he read a paper concerning its possibilities; but it was not until in that same year, singularly enough, that Edison took opera Tamhäuser. Some spoke highly of the matter up seriously to produce a practit; others criticized it pitilessly. Old tical machine. He had, when in collabora-Maestro Auber, who had been listening to tion with Professor Alexander Bell, while them, approached the favorable and un- working on the telephone device, devised favorable critics, saying: "Wagner is a a toy in which there was a funnel and a diaphragm at its end having a little pawl which moved a ratchet wheel when the diaphragm vibrated, and this wheel, in turn, by a string, moved a paper toy shaped like a man sawing wood, so that when Edison shouted into the funnel, "Mary had a little lamb." the paper man started sawing wood. This was the genesis of the phonograph. He then thought if he could only record the movement of that diaphragm he might be able to reproduce the human voice.

He sketched out his idea of a little machine, and gave it to one of his workmen, named Kreuse, to make, marking the price of eighteen dollars on it. It was his habit when having experimental apparatus made, to put the price on it, and, if the man lost, a musical instrument. Many have both a to put the price on it, and, if he made more than his time rate he kept it-not a bad system, even for these days. Kreuse asked what the thing was to do when he had made it. Said Edison: "I told him I was going to record talking, and then have the machine talk back." Kreuse did not reply, but simply looked in pity at Edison, and started off to make the machine. When it was finished Edison put tin-foil on the cylinder and, after adjusting the n reproducer, shouted what appears to been a favorite doggerel, "Mary had a little lamb." The reproducer was adjusted, and it then reproduced the words perfectly. They were astonished. Kreuse, the workman, was awe-stricken with amazement, and exclaimed, "Mein Gott im Himmel," This machine, costing eighteen dollars-the very first practical phonographcan now be seen in the South Kensington

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slipping violin pegs? My pegs are of ebony amounts of soap and chalk to use. and appear to be very well fitted, have left
It must be remembered that the state of
There are many so-called musicians who nicely that strings may be tuned without that they will stick. taking down the violin from the chin, in

trouble with them as the old ones,'

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Slipping pegs are among the chief nuisances of the student and amateur violin lines and not crossed. player. The professional is not troubled in this way. Why? Simply because like a good workman he has learned to keep his tools in order. The expert barber has his razor always sharp, and the saws and planes of the carpenter are always ready for work. The pegs of the professional give him no trouble for three reasons: first, because he has the best pegs perfectly fitted; second, because he knows how to take care of the pegs; third, because he knows

how to manipulate the pegs in tuning. our largest cities. The peg must fit the is turned in tuning, it is going to slip. If hole in the cheeks of the string box with the violin is tuned with the left hand withbole in the cheeks of the string too, with the chiral control of t disponder per rection. It must be a reason why this is so im- or more fingers must be wrapped around the depressing process, like the acquiring of ferred to expresses my views, but I have by friction alone; and if it does not fit per-icctly, there is not enough surface to hold tuning, by squeezing the hand. If the violin You may, and should begin strength feetly, there is not enough surface to most tunings of special to the feetly, there is not enough surface to most tunings of special tunings of sp what more than the average amateur is firmly while the thumb and finger of the often willing to pay. I consider a good set other hand presses the peg in. If the peg sight-reading. of well-fitting pegs cheap at any price, is simply turned, without being pressed in, of well-nump gegs cheap at any part of the player. They will last for flate there of the player. They will last for flate the player. They will last for flate there of the player. They will last for flate and the player. They will last for flate and the player. They will last for flate and the player. They will last for flate or standy slippidg. and classical stuff. The player of the player of the player. They will be gratefully acknowledge. But they are the player of the player of the player of the player. They will be gratefully acknowledge. But they are the player of the player of the player. They will be gratefully acknowledge. But they are the player of the player of the player of the player. They will be gratefully acknowledge.

What we desire is to have the pegs turn violin to play on which is well tuned and easily and gradually without a series of has all the mechanical details correct. little jerks) and to hold firm when they Thousands of pupils play out of tune inces- that you know, little jerks) and to note in the water tags santly, because they cannot tune their vioGlance over the first sheet for the things the expressive phrase, "life under the have reached the desired point, in tuning sampy, continuing sampy to the continuing sampy sampy to the continuing sampy sampy to the continuing sampy sampy sampy sampy sampy use so much soap that the pegs will not hold and do nothing but slide. A very minute amount of soap applied to the peg felt; and it is one of the arts which does begin to play. will answer. It is a good plan to wet the not always explain itself, finger and thumb and rub them lightly over

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

as the piano, the number of violin students a cake of soap. Then twirl the neg between would double and quadruple in a com- them so that a very thin film of soap is deposited on the peg. The peg can then be students who gave up the study of the in- lightly rubbed with a piece of cloth which tory all-around test of an instrumentalist strument, on account of string troubles and takes all but a slight film of soap, off the Most violinists have suffered at the hands e trouble caused by slipping pegs. Peg. Then apply chalk (the common of a pianist who needed to try an accomslipping pegs. A southern subscriber of the peg, and there will be no further trouble, swing of it and then forgot something ETUDE writes: "What can I do to remedy The student will soon learn the relative of "the swing" during the solo's perform-

the repairer only a few months ago. My the weather, as regards the amount of can play a selection, or sonata, with the the triplated Guy a two months, that is, coiled moisture in the air, has a good deal to do accuracy of a mechanical piano when they c. pecially useful. Selections from stand. around the peg next to the checks of the with the pegs working well. In wet have "learned it." This signifies: when a ard operas are probably best of all for string low. Have had no trouble with them weather the moisture in the air causes the teacher has explained how fast or slow such contain an infinite variety of expressions. for a while, but now they begin to slip in pegs to swell slightly and to stick. By a the piece should go, what all the signs and spite of all I can do. I am sure that there little manipulation they can be loosened up, words mean, what fingering or bowing is nothing more discouraging to violin stu- so that they will work smoothly again. In should be employed; and when, besides, it must be paid to the Italian, or other dents than slipping pegs. I have always warm weather or in a steam-heated room, has been thoroughly "practiced." been troubled in this way and I have never the pegs will dry out, and have to be of course, such a person has no claim been able to get a set of pegs adjusted so pushed in the holes slightly farther so to be called a musician.

ting on their strings. The E and A strings adequate, ready technic. "Another violin of mine, with rosewood must wind on the right, close to the right pegs, gave the same trouble and after hav- cheek of the string box, and the G and D genius; but he is a real musician, because ing a good repairer put in a new set of on the left, close to the left cheek of the he is, of necessity, a sight-reader, ebony pegs, I had just about as much string box. If the strings wind in a contrary manner, they have a tendency to pull no knowledge of what music will turn up. the pegs out. The following diagram There may be on his desk an ancient symptomic tempt. shows how the string should look in the phony and a new tone-poem, a tranquil string box. They should be in straight sonata and a frantic jazz, and a dozen forty-two studies at sight, to the delight



Nine-tenths of the trouble of slipping Very few amateur violinists have high pegs, when the mechanical details of the class instruments with pegs of the best violin are correct, comes from the violin quality, adjusted perfectly to the violin. It player failing to push the pegs in as he takes a very expert workman to adjust tunes. Pegs are held by friction alone, and pegs, and such experts are scarce even in if steady pressure is not applied as the peg

twenty years or longer; so that their coal divided up among all these years makes ing their pupils in these mechanical matters. shops, if your library and your purse are good vibrato is of universal interest to Next, we must consider care of the pegs. not make proper progress unless he has a variety,

Music is first of all something to be marks and awkward passages, and then are like the wax dummies in the modiste's

-Dolores Bacon.

Sight-Reading

"SIGHT-READING" is the only satisfac-

alike, as if he had known it for years.

talked of Bach, and Beethoven, and Inter-

pretation; yet she could not relieve a

motion picture pianist, because she "did

not know enough pieces" to last through

playing at sight did not occur to her.

and doing plenty of work.

One pianist lately came to my notice,

Another cause of pegs slipping is the that they will stick.

Another cause of pegs slipping is the that the player understands all the essential that the player spite of many books and articles to the faulty way which some people have of put-tial things about the music, and has an of Allegro Marcato bars may easily be pre-The average professional player is no

Leuta Maestasa

Paganini, it is said, when he was nine years old, played through Kreutzer'

So, then, conquer the wretched weakness But it is all sheet music so, of course, of having to "learn pieces," and become a he will play it all, familiar and strange real musician—you can, and will, if you work at sight-reading

She was an accomplished player, who land) Strad.

The Eternal Wiggle

one evening performance. The idea of A VIOLINIST Writes the department: "In borrowing half-a-dozen fresh books and your June issue of 1918, I read an article To read well, at sight, requires no speheaded, 'When to Use the Vibrato,' and a little discussion took place lately with cial talent; it is an attainment acquired as reference to this matter. naturally as any other. The whole secret

of it lies in having plenty of fresh music; teachers who consider that the 'Vibrato' or 'Tremolo' should be used whenever Happily, though, the acquirement of this some phases of technic but, on the con- been wondering if it would be possible to You may, and should, begin straight to convince those who are apt to abuse You, of course, should have a teacher who know if the great artists, such as Elman, believes in and emphasizes the value of Kreisler, Helietz, Thibaud, Kubelik, Zimbalist, make use of the vibrato differently It is necessary to have music of all from what your article would indicate

Buy it by the pile from second-hand Subject will be gratering account the acquirement and correct use of The important thing is to get all violinists, and rightly so, since the simplest melody, played with an artistic Now put on your stand a jumbled stack vibrato acquires a charm which it would of music, excluding from it every piece otherwise lack. Cesar Thompson, the time-signature, tempo; and for conven- vibrato.

ience changes of key, repeats, expression Sustained tones played without vibrato. Play straight through—and go on to the same tones produced with the vibrato, pulsate with life and emotion. They live

Whenever possible one should play like this with another violinist, pianist, or other instrumentalist; each will help the other to "Leen oning.

The most helpful way is to play with violinist, providing you have the right sore of duets. In playing with a pianist, you have no means of putting yourself right. without consulting him—a troublesome business. What is worse, from the sightreading standpoint, a good pianist always watches the cue on his music, and adjuste himself to the soloist; thus your errors may pass unsuspected by you.

It is equally inconvenient to play violin duets in which each performer has a separate part. But in many duets the secoud-violin line is written immediately under that of the first-violin-the two staves coupled together like those of a pianist. This arrangement is ideal for sight-reading, for each player can keep an eve on the part of his companion

A great variety of styles, in the music played, train one to grasp the salient features of a composition quickly. For this reason "Selections" and "Potpourris" are

In playing such music special attention words, which signify changes of tempi, The terrible result of omitting to notice a Largo, after a Presto movement, can well be imagined. And, in such music as the splendid arrangements of Tavan, a couple ceded by just three measure of Andantina (iraziozo, and followed 1) a movement of

For sheer solid work in sight-reading As he goes to his seat he, usually, has nothing can beat standard overtures—if

things bristling with fearful demands on and amazement of the composer,

-Sid G. Hedges in the London (Eng-

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and affect and move us, while the others somewhat analogous to the art of painting Fasy to Play

abused. There is such a thing as an excess own theories, and as the laws of effective-of sweets. Even too much honey clogs ness and beauty appeal to them. Raphael, and sickens. Too much vibrato is as bad Murillo, Michaelangelo, Van Dyke, each as too little. Some violinists having once had their own ideas and theories, and no acquired the technic of the vibrato, use it two of the great artists painted alike. required, or occasionally single, short the art. emphatic tones. Passage work and "velocity" work should be done with a vibrato, how fast it should be played, how quiet hand.

quent or unnecessary use of it."

school say: "In passages and quick runs, more emotionally and intensely

caution in double-stopping and octaves." pression is, in fact, very effective, but it the climaxes. may be used to excess, thereby losing its
The amount and character of the vibrato nd crystalline purity.

Eugene Gruenberg, the well-known small it would only seat 500 writer on violin subjects, says very truly; t up uninterruptedly, through passages and time, to such an extent that it is distress lack of taste which will without any doubt, little known ones. Some of the famous be offensive to the esthetical judgment of have this fault. I remember when a refined audience."

to the violin student, if material were a continuous trill. available marked in a similar manner so that the student would gradually learn discretion in employing the vibrato, using where and to what extent the vibrato it only where the emotional effects of the should be employed, but it is very seldom composition would seem to demand it, and that music is so marked.

tering the vibrato to its fullest perfection, as set forth by Spohr, who divides it into four kinds: first, rapid vibrato, given to notes strongly emphasized; second, slower, appropriate to sustained notes of a passionate cantilena; third, slow beginning accelerando, in a crescendo; fourth, fast beginning, ritardando in a diminuendo; the last two styles applicable to long notes.

Snohr might have added that remarkable effects in expression can be obtained by increasing or decreasing the width of the swings of the hand, according to the depth f emotion to be portrayed.

In regard to our correspondent's query about the use of the vibrato by Heifetz, Elman, Kreisler, and other well-known being able to await success. violinists, it might be said that each violinist is a law unto himself in regard to the use of the vibrato and other graces your eyes; but for to-day strive only for the use of the vibrato and other graces in violin playing. Each violinist uses the what you can reach. vibrato to the extent and in the manner which he feels is best in bringing out the He who will not when he can, will not beauty of a given composition. It is be able to do when he wills,

Different great artists use coloring, light But the vibrato can be overdone and and shade, chiaroscuro, according to their

perpetually. Their left hand seems to have It is the same with great violin artists. acquired a perpetual "wiggle." Never do Each employs the vibrato as he feels it, we get a single tone, no matter how short, using it where it seems effective and dewithout this "wiggle." Passage work, ciding where a rapid and where a slow sixteenths and thirty-seconds, even in rapid vibrato should be used. All great artists spontages as sixteenths and thirty-seconds, even in rapid vibrato shound be used. An great rules tempo, are all "wiggled" through. This is agree, however, in the fundamental rules all wrong; the vibrato should be reserved of employing the vibrato, as set forth for the longer tones, where emotion is in the above quotations from masters of Exact rules as to where to use the

widely the pitch should be affected, can David, in his famous violin school says hardly be formulated, because no two peron this point, "The player should be able formers feel a composition in exactly the to make the vibrato rapid or slow, but same manner. The main point is that should be on his guard against too fre- emotion is stronger and more intense in one part of a composition than another, Singer and Seifritz, in their violin so that some passages should be played it is not to be used, and only with great others. Listen to a great tragedian in one of Shakespeare's plays. If he should rant Baillot, the famous French violinist every line of the play, even in its quiet says on the subject: "The vibrato, used moments, it would be manifestly absurd, with discretion, imparts to the tone of the and no great actor sins against the laws instrument a close likeness to the human of emotion in this manner. He saves himvoice, deeply moved. Such a means of ex-self for the emotional passages and for

value and running the danger of destroy- to be used is governed by the ideals of ing the melody and depriving the style of the artist interpreting a composition. I its simplicity, a style to which art always is a good deal like the use of the pedal trives to impart the greatest naturalness in piano playing. While all pianists follow the basic rules and principles of pedaling, "At a certain velocity the vibrato be- there are probably not two great pianists comes unbearable. To be sure it is to be who use the pedal exactly alike in any avoided in passages of notes of short dura- given composition. Josef Hoffman, the ion, for its effect is only good on long- famous pianist, even assures us that he ustained tones, or on the same note con- would do his pedaling somewhat different in a hall which seated 5,000, and one so

Singers, like violinists, are often terrible 'Many players make a totally unwarranted sinners in the too frequent use of the ise of the vibrato, inasmuch as they keep tremolo. Some singers employ it all the figures of all kinds. Thus they betray a ing. Not all these singers are the obscure, Materna, the famous Wagnerian soprano. Spohr, the great violinist, also warns visited this country some years ago, her gainst the improper use of the vibrato, constant tremolo was mercilessly criticised n one of the exercises of his violin school She had a remarkable voice, and undere indicates exactly where the vibrato stood the interpretation of Wagner's operas should be used by placing the following as few have ever done, but it was all sign ------ above the notes where spoiled by the persistent tremolo. Some should be employed. I have often singers use the tremolo so continuously thought that it would be of much benefit that their singing has almost the effect of

The violinist should use judgment and his playing will be much more effective Very few violinists ever succeed in mas- than if he used it continuously.

Pithy Periods

By Louis G. Heinze

It is not enough to know; one must make the application. It is not enough to want: one must do.

* * * All progress in art is necessarily of slow growth.

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Finishing the Violin Phrase

By Pauline Cohen

No instrument made by hand so nearly took. In doing approaches the beauties of the human voice so it is found that the opening phrase, being terpretation should follow rather closely strongly.

type of melody, consisting of four balanced hy a full close

will be much as the pauses of a good cendo effect, reader. At the end of the first phrase Beginning with the two sixteenth notes the effect should be as when a reaches a question mark. The second leased slowly until the two broad tones, should close as at a semicolon; the third "C" and "B," are reached, where the preswould again have the mark of interroga-tion; and the fourth would be as at a period. The question and answer idea will This gradual decrease furnishes the deof suspense or satisfaction created in the string; and the hair should part from harmonic movements of which the mel- the string at the completion of the note's

Something quite simple and familiar will serve best for illustration. The melody of "Old Black Joes" suits the purpose well.

No instrument made by hand so nearly tion. First, it must be analyzed. In doing as does the violin. It phrases as the voas does the violin, it purases as the collection and the calist breathes. Its methods of phrase in-

Though the best composers frequently depart from its outlines, yet the folk-song

phrases, is the model form, and it serves Starting in to play, the bow must be best for study. These four phrases con- applied at the frog to the open "D" stitute what is commonly called a Musical string, as lightly as possible, with great Period. The first of these has the inflec- care that the tone sings clear and true tion of asking a question. The second As the bow crosses the string the index phrase gives an incomplete answer to this. finger of the right hand must bear down The third repeats the question introduced on the stick with gradually greater force by the first, in a more emphatic manner; (weight). This increase of pressure and the fourth gives a satisfactory answer continued through the next two notes and into the "A" will give the broad sweep of The inflections at the ends of phrases tone which will carry with it a fine cres-

the effect should be as when a reader which follow, the pressure must be ree suggested not alone in the melody but sired diminuendo. The final "A" must often even more strongly by the feelings find the bow traveling slowly over the value, with great care that the tone has a

Let us study the first phrase of the musical period formed by each "verse" of of each of the remaining phrases, the the old folk song. In playing this, vari- composition will be rendered so as to beous points must be taken into considera- come alive with the real language of music.

Violin Questions Answered

By Mr. Braine

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"A frightful uproar, rumbling, deep and mighty as that of an approaching sea arose in the distance and drowned the thousand murmurs of the crowd, like the roar of the lion which hushes the barking of jackals. Soon the noise of instruments of music could be distinguished amidst his terrestial thunder, produced by the the foot-soldiers. A sort of reddening cloud, like that raised by the desert blasts filled the sky in that direction, yet the wind had grown down; there was not a breath of air, and the smallest branch of the palm trees hung motionless, as if they had been carved on a granite capital; not a hair moved on the women's moist foreheads and the fluted streamers of their headdresses hung loosely down their backs. This powdery fog was caused by the marching army, and hung over it like a

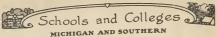
The tumult increased; the whirlwinds of MOULTON Mrs. M. B. Plano Instruction dust opened, and the first files of musicians on the control of the state of the stat satisfaction of the multitude, who in spite of its respect for his Majesty were beginning to tire of waiting beneath a sun which would have melted any other skulls than those of the Egyptians. The advance guard of musicians halted for several in stants; colleges of priests, deputations of the principal inhabitants of Thebes, crossed the maneuvering-ground to meet the Pharoah, and arranged themselves in a row in postures of the most profound respect, in such manner as to give free passage to the procession. The band, which alone was a small army, consisted of drums, tabors, trumpets and sistras.

fallow cloud.

The first squad passed, blowing a deaf-ening blast upon their short clarions of polished brass which shone like gold. Each VIRGIL MITS. A. K. OLD OF MUSIC STOWNESS FOR WEST END AFTER STOWNESS FOR WEST END AFTER STOWNESS FOR MUSIC S grow weary sooner than the man. The costume of these men consisted of a short tunic, fastened by a sash with ends falling in front; a small band in which were stuck two ostrich feathers hanging over on either side bound their thick hair. These plumes, so worn, recalled to mind the antennæ of scarabæi, and gave the wearers an odd look of being insects.

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Din you ever hear of WILL POWER?

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But if you have none of it "set to WORK" At once and DEVELOP it. Think about yourself for a moment, What do you REALLY amount to? Are you just the sort of a person You would really like to BE? And perhaps take it for granted

That you ARE? If you think you need 1MPROVING, Why not IMPROVE? But make the big RESOLUTION That whatever you try to DO You will have enough WILL POWER To stick to it until it is DONE, Then your chances of SUCCESS Will be fairly good.

Good resolutions are Fine. You may resolve to do better PRACTIC-And never slight your SCALES,

And always have a good LESSON; But unless you develop the WILL POWER To keep such RESOLUTIONS,

what good are the RESOLU-Stick to your resolutions

And you will finally find the SUCCESS That you have been dreaming about.

Snow Ball Time

Did you ever make music out of snow

Snow is just about the most silent thing in nature, so it may seem hard to find any possible way of making it mean music. But you can make it mean music, just as you can make a pencil and paper mean music when you write down notes.

Find a place where the snow is smooth and hard, or "pack it down" so that it will be smooth and hard. Then get five long rings and lay them parallel on the snow about three or four inches apart for the left end of the staff with a stick or with your finger, then build it up with soft snow until it is about two inches high and well

Make snowball notes and place them on the staff to make one of your favorite simple tunes.

For an out-of-door class or club entertainment, a prize might be given to the one making the best snowball tune.

This is lots of fun. Try it. Your first attempt may not be very good, but some beautiful staffs and notes have been made; and those of you who live where there is lots of snow should be very skillful.

By Marion Benson Matthews

"I believe it will," replied Nan, "and I

"Do," said F Sharp, "and when you have

although it was difficult to convince Nan. crayon, and before playing your exercises It was far too real for a dream, she go through them carefully and make a heavy line under every note where I She was curled up in the easy chair appear. Then when you practice you will when she noticed a creature of the most remember, when you come to the red line, peculiar shape sitting on the mantel, that I am to be played. Don't you think swinging his legs to and fro. After gazing that idea will be of some help to you?" he

"I'm afraid I do not," admitted Nan-"You never do," responded the creature. "Your teacher has spoken of me many, many times. Only yesterday she tried to make you realize what an important per-

at Nan a moment, the creature smiled asked, smiling. broadly and said, "Don't you recognize me,

sonage I am, and how necessary I am to your success in music; yet to-day in your practicing you ignored me as blithely as if you had never heard of me."
"Oh!" cried Nan, "you must be-" 'Yes, I am F Sharp," finished the creature. "I came to ask if you had a great

dislike for me, or whether it is merely your thoughtlessness that prevents you from making my acquaintance." "Of course, I don't dislike you," said Nan. "but you know I have not been shall try it this very day." studying the Key of G very long, and I "Do," said F Sharp, "and simply can't remember where you are." learned to recognize me without difficulty,

Sharp frowned. "Let me think," he you will no longer need the red line, for, said. A moment later he raised his head. of course, you would not like to be depend-

"Have you a red crayon?" he asked.
"Several," answered Nan in surprise.

with a wave of his hand F Sharp disap-Then I should like to have you try this peared up the chimney.

Or course, you have often heard of a by the minstrels and troubadours for aclute, but did you ever see one? They companying their songs and ballads. are frequently mentioned in poetry, and Music written for the lute was not in Shakespeare's Taming of the Shrew a written as the music of to-day, but an oldlute plays quite an important part in one fashioned system was used, called "tablature." The following is an example

The lute was much used long ago, be- of lute tablature of the sixteenth century.

fore some of our modern instruments were It looks very queer to our eyes, but it really meant something to the sixteenthso perfectly developed. It was on the century musicians, and they would probsticks or stones. Draw a clef sign at the order of a guitar, and consequently did

not have a very big tone. It was used complicated. 30 P9 EE 1 = 4 d odd



Terms Used in Music

THE following list contains some of the most frequently used terms found in music. They are mostly Italian, but a few are taken from other languages. Copy them in your notebook. The list will be con-

Accelerando-Growing faster.

Adagio—Moving very slowly.

Ad libitum—Play as it pleases you, not in a very strict manner Agitato-With agitation or excitement.

Allegretto-Somewhat quick and cheerful. Allegro-Ouick and lively, as though skip-

Andante-Slow and dignified,, as though

Aria-An air or song.

Arpeggio—Ascending or descending pas-sages, formed by using the toncs of a

A tempo-Play in time, generally indicated after a ritard.

Club Entertainments

For some time past, a number of you have been writing to the JUNIOR ETUDE to tell about the musical clubs that you belong

to or have formed,

How are they all coming on? You know, forming a club is a very good thing to do, but it must not stop there. You must keep up the good work, meet regularly, study about music and the composers of music and other important and interent on that all your life, Good-bye!" And esting things. Then you must conduct

your meetings in a businesslike way. The Junior Department of the National Federation of Music Clubs is a big movement that is growing rapidly all over the United States, and it would be glad to have your club join the Federation too, if your members are interested. Think it

Very often someone writes to the JUNIOR ETUDE for information about giving a party for their club or class, wanting to know some nice interesting ways to entertain the club. If your club has had any entertainments or parties that were inter-esting or original and enjoyable, the JUNIOR ETUDE would be glad to hear about them so that it can tell other clubs about your

Always give your name, age and address, and the name of your club and number of

Deah Jusion Erius:

music lessons for four years and I like mask very much. I often go to New York to hear concerts as I live and the second of the property o

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one hundred and fifty words. Any boy or day. girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of January. Names of prize winners and their contributions will be published in the issue for March.

Put your name and age on upper left 1.-Likely to happen. 2.-A small dohand corner of paper, and address on upper mestic animal. 3.—Beneath. 4.—A numright hand corner of paper. If your con- ber. 5.-A large vase. 6.-A cool color. tribution takes more than one piece of 7.—Villages. 8.—A large bowl. 9.—Implepaper do this on each piece.

Do not use typewriters. Competitors who do not comply with well as the name of the musician. ALL of the above conditions will not be

Alphabet Puzzle

Navy has the Jusous Eruszle for a special state of the puzzle of the

Wiscoaki.

S MUSIC AN ENTERTAINMENT OR A NECESSITY?

Musile is a necessity and is becoming more so every day. All our great men have more as every day. All our great men have more nearly of the proper succession of the refused, musile plays a larger there is peace and harmony. This of the happiness that musile plays a larger there is peace and harmony. This of the happiness that musile principles to the lavalide or peace and harmony thoughts and fears to vanish, and brings the peace of the peac

Antoinette Sonnen (age 13)

Antoinette Sonnen (age 13)

IS MUSIC AN ENTERTAINMENT OR A

It has been greated to the control of the control o

Puzzle Corner

THE Junior Etude will award three THE following words may be found in After the words are found, their middle

G	T	0	W	Ν	S	N	Α	
R	R	S	0	R	Α	I	D	
Α	Α	E	M	Ε	Τ	S	U	
N	P	K	E	D	Ι	Α	R	
E	Τ	Α	Y	N	P	В	N	
Τ	N	R	0	U	T	Α	С	

ments used in haying. 10.-A large hole. N. B .- Answers must give the words, as

Alphabet Puzzle

g.) Fib, fife, coffee, faces, dado, gay

Some of the unusual words are abaca. abb, dag, fadge, cadge, cade, bacca, etc. These can all be found in any standard unabridged dictionary; but of course they were not given on the short lists.

Prize winners for puzzle—Alice M. Roggenmoser (age 12), Pennsylvania; Eleanor Brophy (age 13), Kentucky; Marie Louise Fox (age 11), Pennsylvania soil to lighten as on our way of 116, soil soil to lighten as on our way of 116, so illustrations that it is made in the least entertainment that is a meeting the least part of the control of the purile (the follow-soil of the control of the c

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